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FOR

PUBLIC AND PRIVATE SCHOOLS

BOOK THIRD

A PROGRESSIVE SERIES OF LESSONS IN FOUR BOOKS
DIVIDED INTO EIGHT GRADES

BY

BENJAMIN JEPSON

SUPERVISOR OF MUSIC IN THE NEW HAVEN PUBLIC SCHOOLS



NEW YORK . . . CINCINNATI . . . CHICAGO

AMERICAN BOOK COMPANY

INDEX TO SIGNS.

- * Indicates written and composed for this work.
- ⊕ Indicates composed for this work.
- † Indicates arranged for this work.

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INTRODUCTION.

As a knowledge of the treble and bass clefs is equally desirable, the exercises on the bass clef, have been written so as to bring them within the compass of youthful voices. Children singing on the treble clef do not of course change pitch for a corresponding key on the bass clef, so that the practice referred to, affords a double advantage in the fact that the pupils learn to *read* bass while in reality they are *singing* treble.

Particular attention is called to the instructions throughout this work under the head of "General Exercises" for the cultivation of solo, duet, and trio singing. The study of music in schools, can only be placed on a par with other branches, by the development of individual effort and responsibility on the part of pupils; hence it is useless for teachers of music to complain of unjust discrimination in reference to other studies, so long as they neglect this part of their work.

Under the head of "Chord Practice," the major, minor, and diminished triads in C, are arranged in simple form at the head of each chapter, to be sung in their various positions, by three divisions of the class. It is believed that these exercises will materially facilitate the practice in "Three Part Music" introduced in Grade Six.

Valuable contributions of words and music respectively, by Mrs. E. Wiswell Platt, and Mrs. Kate M. Preston, are herewith acknowledged.

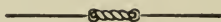
THE AUTHOR.

GENERAL SUB-DIVISIONS OF BOOK THIRD:

FIFTH GRADE: *Two Part Music, Clefs, Varieties of Time.*

SIXTH GRADE: *Three Part Music, Half Beats, Compound time.*

FIFTH GRADE.



GENERAL SUBJECTS: TREBLE AND BASS CLEFS, TWO PART MUSIC, VARIETIES OF TIME.

ORDER OF TOPICS.

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FIFTH GRADE.

CHAPTER I.

CLEFS.

The difference in pitch between ladies and gentlemen's voices is an *octave*, or eight notes.

Children's voices are like *ladies* voices.

Gentlemen must sing *eight* of the scale in order to bring their voices in unison with ladies singing *one*.

The word *unison* means alike.


1

EXAMPLE.


GENTLEMEN. LADIES.

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do.

The difference in pitch between ladies' and gentlemen's voices is indicated by the *Treble and Bass Clefs*.

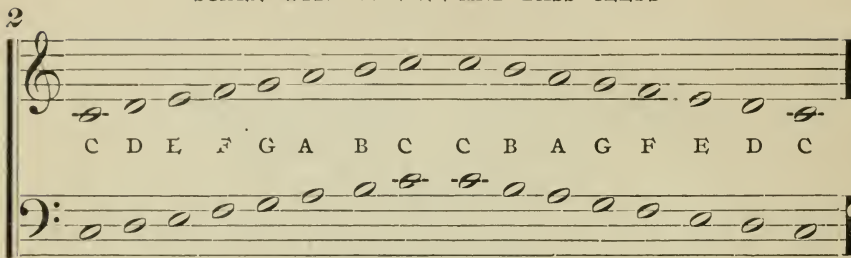
The part for ladies' voices is indicated by the sign of the *Treble Clef* 

The order of letters fixed by the treble clef is *C on the added line below*; the other letters following in regular order.

The part for gentlemen's voices is indicated by the sign of the *Bass Clef* 

The order of letters fixed by the bass clef is *C in the second space*, the other letters following in regular order.

SCALE WITH TREBLE AND BASS CLEFS.



GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises locating letters, note words, and short cadences, by syllable in all keys on Bass Clef. Choir singing and questions in theory.

EXPLANATORY.—Draw two staves on the blackboard (see example), write *one* or *Do* in the scale of C, on the added line between the two staves, and request class to sing it, (excusing boys whose voices have changed.)

Let the teacher (if a gentleman) sound *one* or *Do* with the class, and call attention to the *difference* in pitch.

Let the class repeat the same sound, the teacher singing *eight* of the scale, and then calling attention to the *agreement* in pitch.

Explain that this note being really *eight* for the gentlemen, *one* is situated an octave lower.

Proceed then to find *one* of the gentlemen's scale, by singing downward to C, writing each new note on the staff as it is sung.

Explain that as two staves are needed to contain the two scales for ladies and gentlemen, so also two signs are needed to show when C is written on the added line below, and when in the second space.

Explain that these signs are named respectively, *Treble* and *Bass clefs*.

Explain also that the treble and bass clefs are known as the G and F clefs.

Before commencing practice on the the clefs, let it be *thoroughly* understood by the class that the difference in pitch between ladies' and gentlemen's voices, is an octave or eight notes, and that ladies' and children's voices are alike in pitch.

It is *important* at this point to explain to the boys, that sooner or later their voices will undergo a change, but that they will ultimately come back to them in a new form; otherwise boys become discouraged for lack of information, and lose all interest in singing.

During maturation, boys voices should not be unduly exercised; *encourage* them to sing what few notes they can, without straining. In any case require the best of attention during the singing lessons, and *insist upon perfect recitations in written exercises, and all that pertains to theory.*

Let the dictation exercises be on the bass clef.

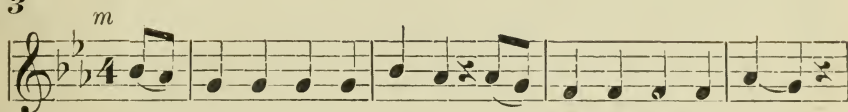
Throughout this grade make use of the expression marks, *p, f, m, mp, mf, ff, pp*.

Organize the school with *choirs of eight voices*, (in mixed classes, four boys and four girls,) listen to one choir each day during the first two terms of the year, at the commencement of the third term (having ascertained who the singers really are,) reorganize the choirs for *Solo* and *Duet* practice as the case may be.

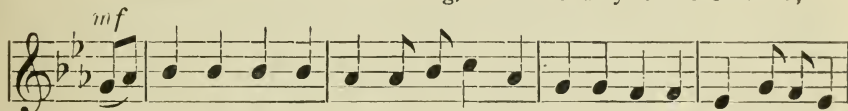
EXERCISES ON THE TREBLE CLEF.

STORMY WINDS.

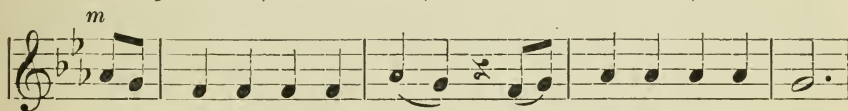
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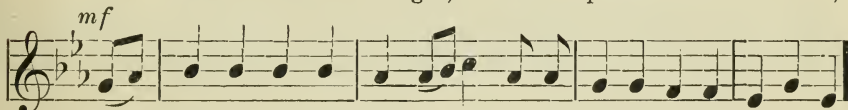
Hark ! how the rain is fall-ing, And loud-ly roars the blast ;



What torrents pour! Shut, shut to the door, And close the shutters fast, close them fast.



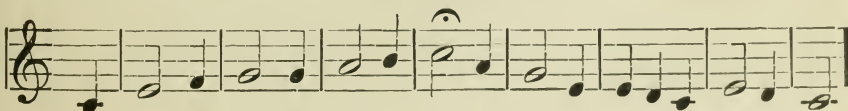
On such a bit - ter night, How pleasant 'tis to know,



In safety here, we've naught to fear, Tho' the stormy winds do blow, blow, blow.

SOLFEGGIO.

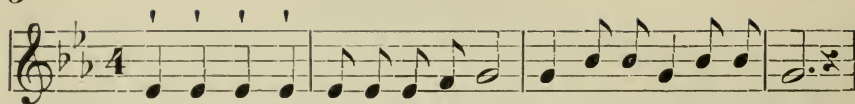
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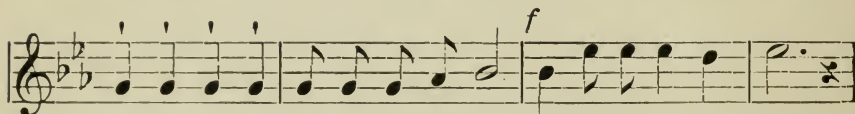
HI DIDDLE DEE.

5

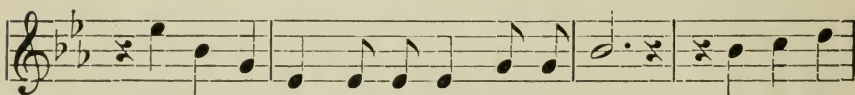
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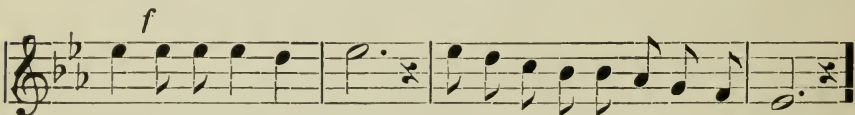
Come, come, come, come, Sing a mer-ry song: Hi- did-dle, hi did-dle dee ;



Sing, sing, sing, sing, joy-ous notes prolong, Sing key of E flat, E ;



Fe, fi, fo, fum, Hap- py we, hap- py we, Fe, fi, fo



fum, key of E flat, E ; Tra la la la la la la la.



CHAPTER II.

BASS CLEF.

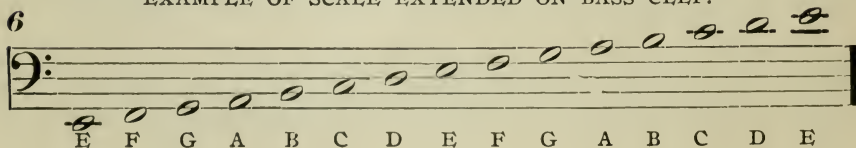
The scale on the Bass Clef may be *extended* above and below the eight sounds, the same as on the treble clef.

Double *p* (*pp*) stands for *pianissimo*, and means *very soft*.

Double *f* (*ff*) stands for *fortissimo*, and means *very loud*.

EXAMPLE OF SCALE EXTENDED ON BASS CLEF.

6



GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, practicing scale number with vowel O. Dictation exercises locating letters, note words, and short cadences by syllable, in all keys on bass clef. Choir singing and questions in theory.

EXPLANATORY.—Illustrate on the blackboard that the scale on the bass clef, may be extended above and below in the same manner as on the treble clef.

Explain that practice on the bass, for girls and boys is simply for the purpose of learning to read on that clef, that in reality, gentlemen practicing on the treble clef sing bass, while ladies and children practicing on the bass clef really sing treble.

To facilitate practice let the exercises on bass clef be ordinarily about the same compass as heretofore on the treble clef.

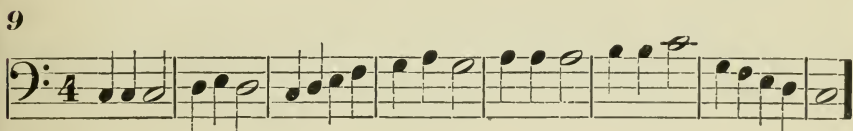
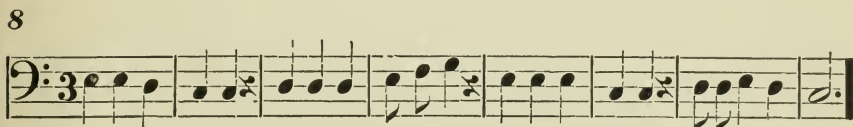
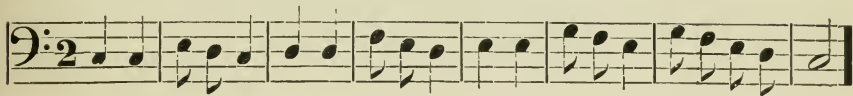
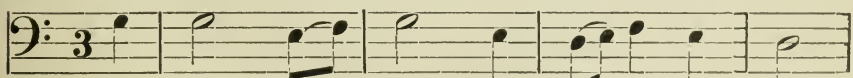
Let the dictation exercises be on the bass clef.

Dictate the following note words for the class to write: *Adage, baggage, cabbage, caged, deface, efface, facade, accede.*

Introduce *pianissimo*, (*pp*) and *fortissimo*, (*ff*).

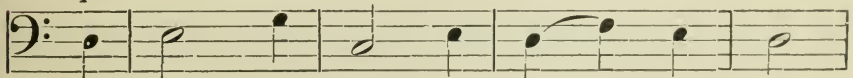
The following exercises to be read by interval and letter, and sung with different degrees of expression, using *ff* sparingly if at all.

7 EXERCISES ON BASS CLEF, KEY OF C.

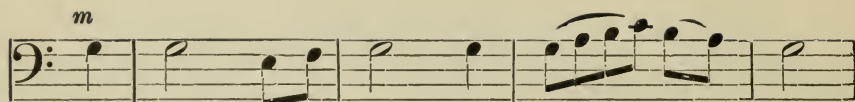
10 *m* THE SUN IS UP.

The sun is up, the flow - er - ing spring

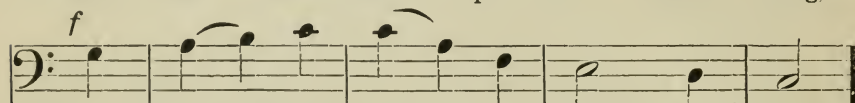
p



Has gone a - broad up - on the earth,

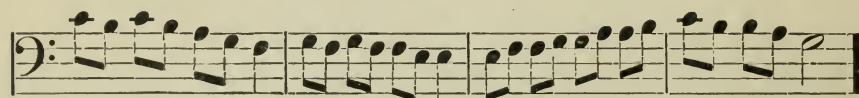
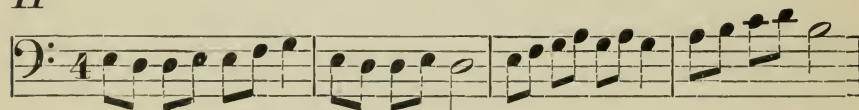


And birds are out up - on the wing,

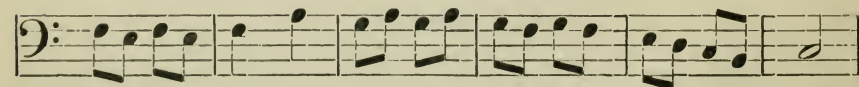
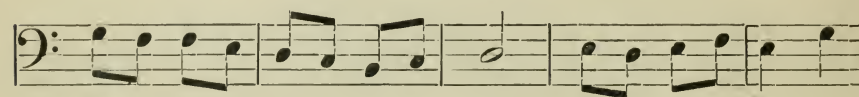
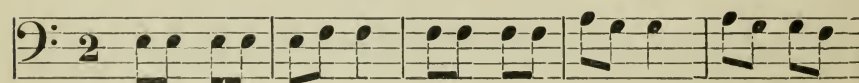


To greet with joy the sea - son's birth.

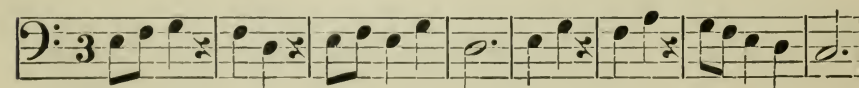
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12



13

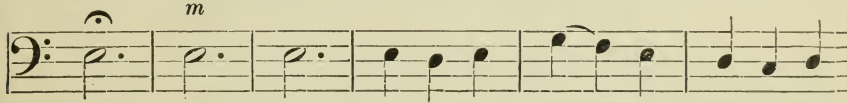


SONG OF HOME.

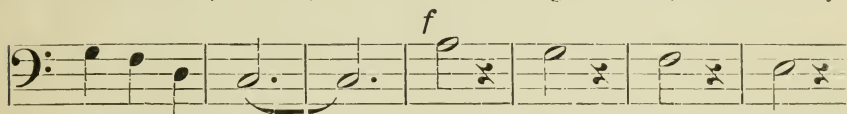
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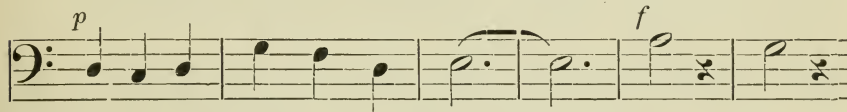
Home, home, can I for - get thee, Dear, dear, dear - ly lov'd



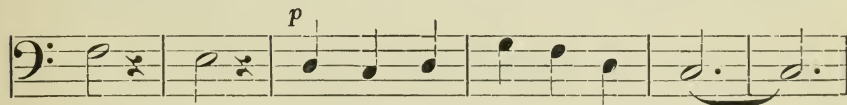
home? No, no, can I re - gret thee, Tho' I may



far from thee roam? . . . Home, home, home, home,



Dear-est and hap - pi - est home. . . . Home, home,

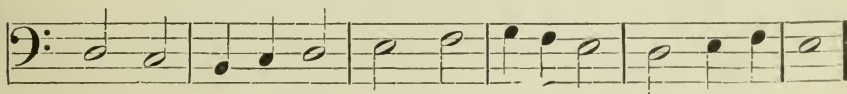
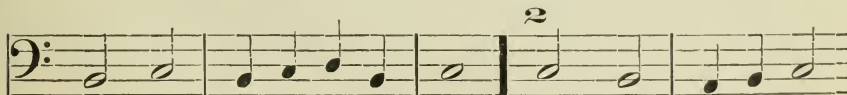
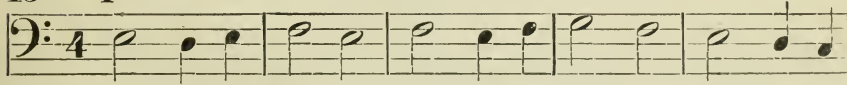


home, home, Dear - est and hap - pi - est home. . . .

ROUND.

15

1



16



17

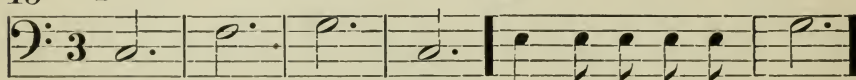


GOOD-NIGHT. Round.

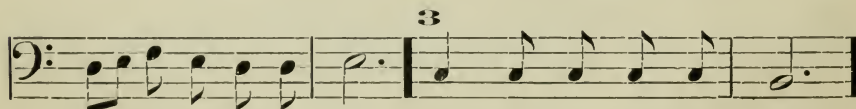
18

1

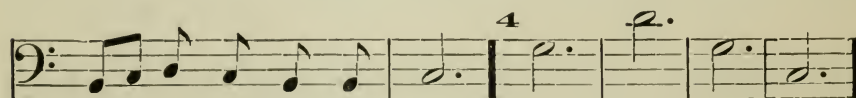
2



Good - night ! Good - night ! Time sounds its warning call,



Sweet rest descend on all ; Time sounds its warn - ing call,



Sweet rest de - scends on all. Good - night ! Good - night !

CHAPTER III.

TWO PART MUSIC.

Music may be written in *one, two, three, four* or more parts.

A piece written for a single voice is called a *Solo*.

A piece written for two voices is called a *Duet*.

A piece written for many voices is called a *Chorus*.

A *Score* is the name given to the number of parts to be sung together.

The double line uniting the parts at the commencement of a piece of music, is called the *score line*.

An exercise without words is called a *Solfeggio*.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with syllable La. Dictation exercises locating letters, note words, and short cadences by syllable, in all keys, on bass clef, choir singing, and questions in theory.

EXPLANATORY.—Practice each part separately before singing them together.

Make two divisions of the school, each division practicing both parts in turn.

Let boys and girls practice both parts equally.

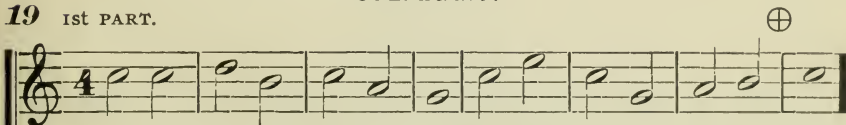
Number the scholars around the room alternately, one, two, one, two, each number in turn to sing both parts; the choirs may also practice in the same way.

Read the following exercises by interval and letter, and sing them with different degrees of expression.

EXERCISES IN TWO PARTS.

SOLFEGGIO.

19 1st PART.



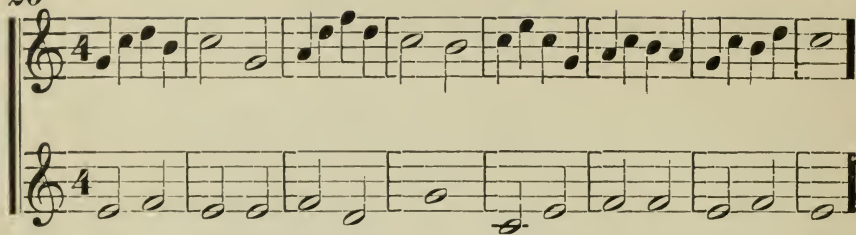
2d PART.



SOLFEGGIO.



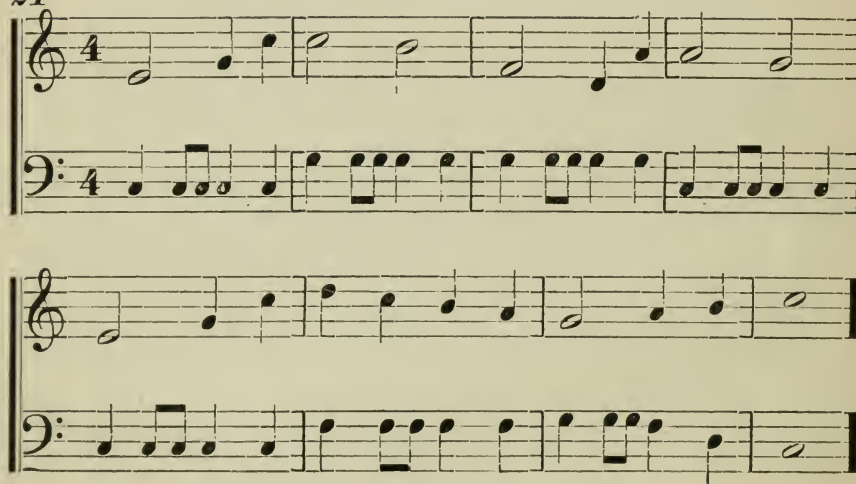
20



SOLFEGGIO.



21



SOLFEGGIO.



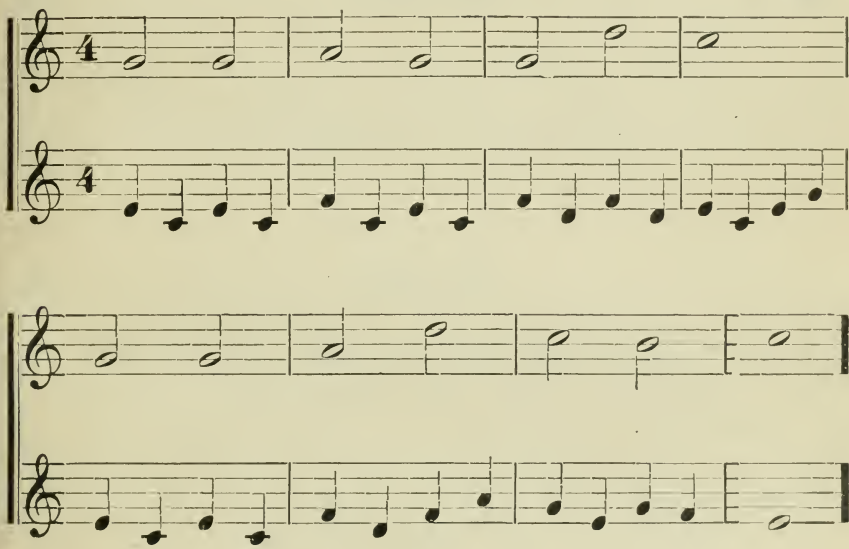
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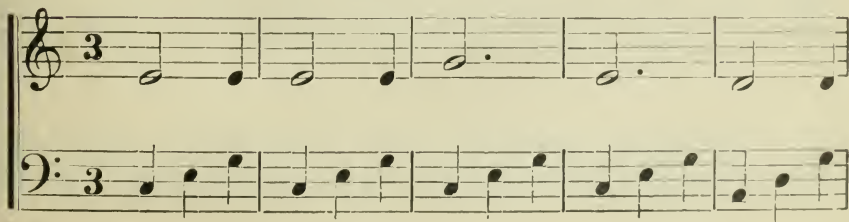
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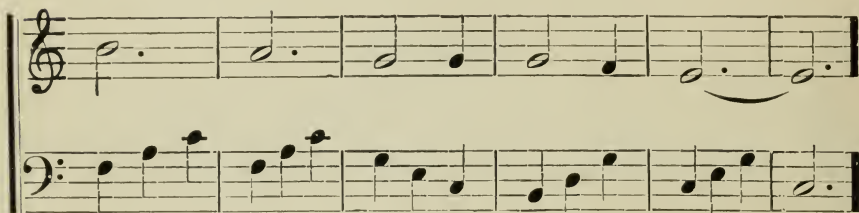
SOLFEGGIO.



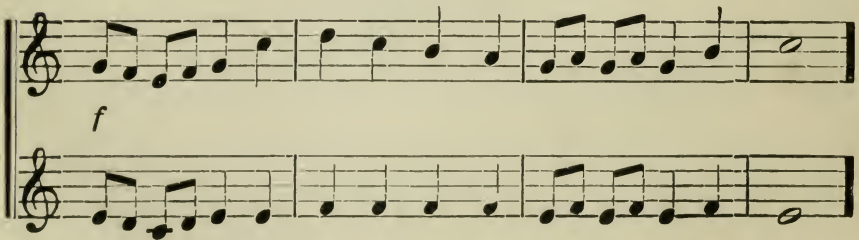
24

SOLFEGGIO.





SOLFEGGIO.



26

SOLFEGGIO.

⊕

First system of music for exercise 26, measures 1-5. The key signature has one sharp (F#), and the time signature is 4/4. The treble staff begins with a dynamic marking of *m* (mezzo) and the bass staff with *mf* (mezzo-forte). The music consists of eighth and sixteenth notes.

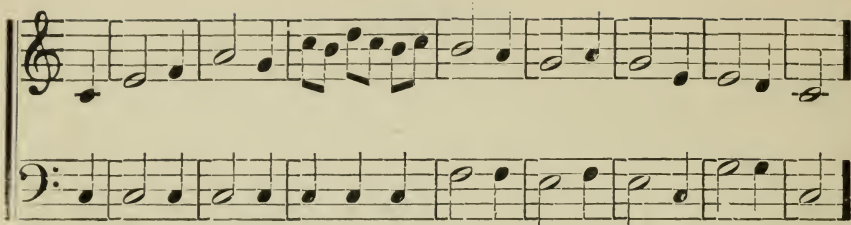
Second system of music for exercise 26, measures 6-10. The treble staff has a dynamic marking of *m* (mezzo) starting in measure 8. The music continues with eighth and sixteenth notes.

Third system of music for exercise 26, measures 11-15. The treble staff has a dynamic marking of *mf* (mezzo-forte) starting in measure 12. The system concludes with a double bar line.

27

SOLFEGGIO.

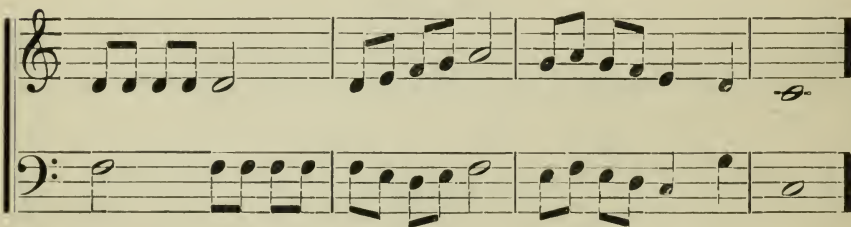
First system of music for exercise 27, measures 1-8. The key signature has one sharp (F#), and the time signature is 3/4. The treble staff begins with a dynamic marking of *mf* (mezzo-forte). The music features eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.



28

SOLFEGGIO.

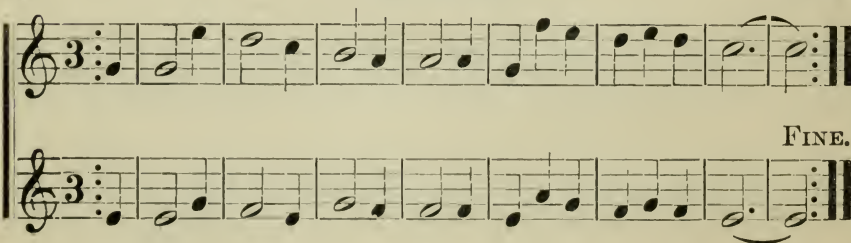
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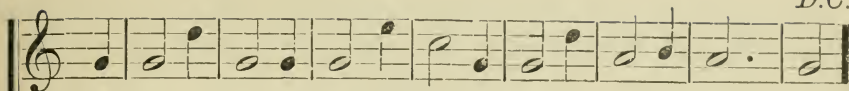
SOLFEGGIO.

⊕
FINE.

29



D.C.



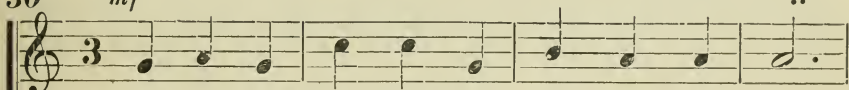
D.C.



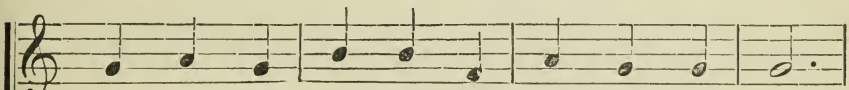
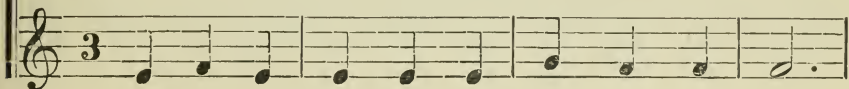
HAPPY AND GAY.

M. J. GRUMMAN.

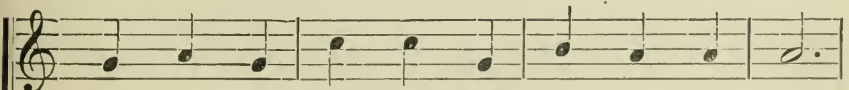
KATE M. PRESTON.

30 *mf*

1. Hap - py and gay, we are hap - py and gay,
2. Come leave your work and your stud - ies and books,
3. Nat - ure is smil - ing, and why should not we

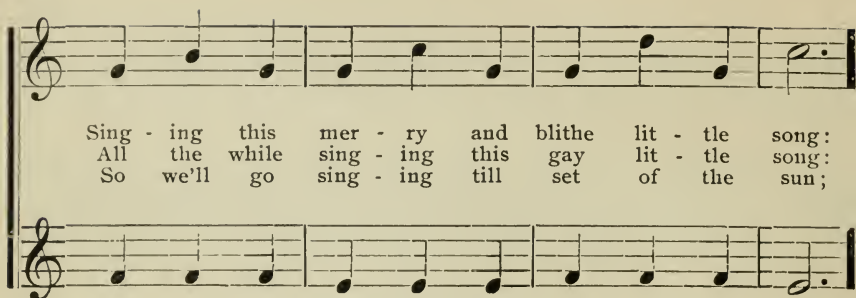


This is the time we should frolic and play;
 Let us go hunt - ing the cool shad - y nooks;
 Be just as hap - py, as hap - py can be?



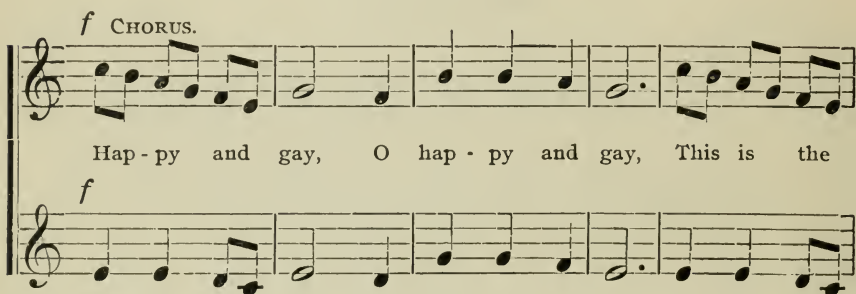
Off to the fields we will has - ten a - long,
 Skip - ping and danc - ing and hop - ping a - long,
 Learned are our les - sons, our tasks are all done,



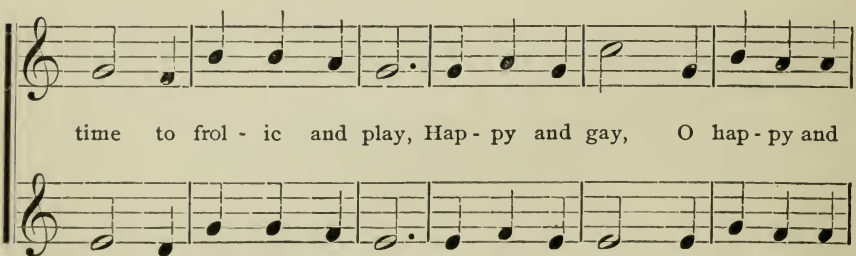


Sing - ing this mer - ry and blithe lit - tle song :
 All the while sing - ing this gay lit - tle song :
 So we'll go sing - ing till set of the sun ;

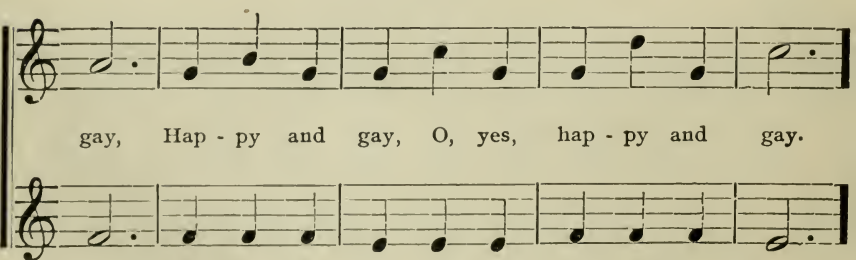
f CHORUS.



Hap - py and gay, O hap - py and gay, This is the
f



time to frolic and play, Hap - py and gay, O hap - py and



gay, Hap - py and gay, O, yes, hap - py and gay.

CHAPTER IV.

BASS CLEF.

KEYS OF G AND D.

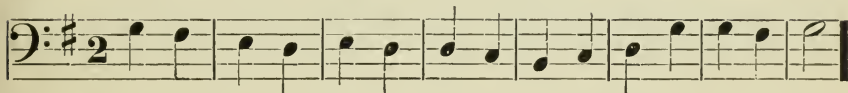
GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises, locating letters, note words, and short cadences by syllable in all keys on Bass clef. Choir singing, and questions in theory.

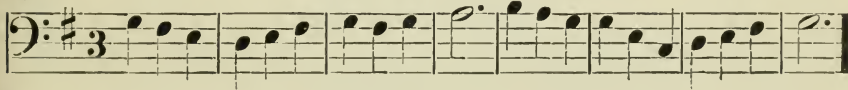
EXPLANATORY.—Read the following exercises by interval and letter, and sing with different degrees of expression.

EXERCISES.

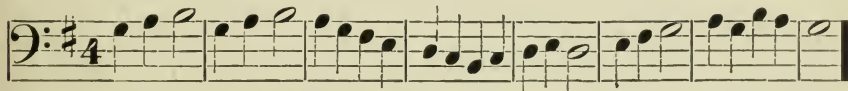
31



32



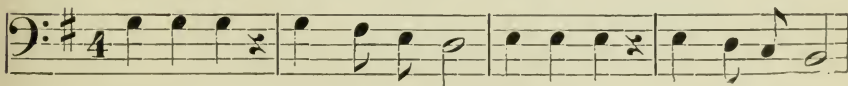
33



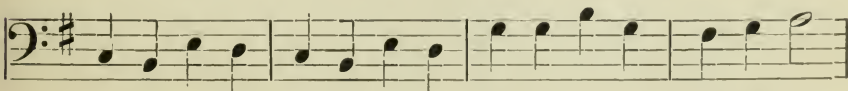
34

DRIP, DRIP, DRIP.

*



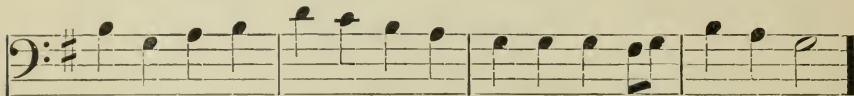
Drip,drip,drip ; drip, drip a - way; Click,click,click; click all the day.



Pond'rous mill wheel, slowly turn-ing, Ev- er turn-ing, no de - lay.



Take this les- son to your- self : Ten- der lov- ing heart and true,

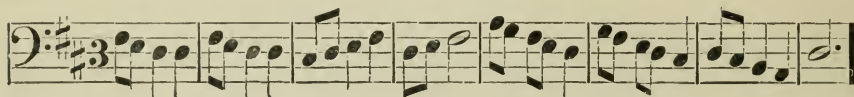


Golden days are drip, drip, dripping, Youthful years are drip- ping too.

35



36

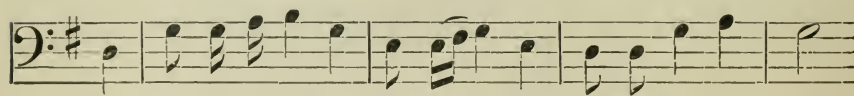


THE PRETTY BIRDS.

37



The pretty, pretty birds, the merry, merry birds, That glance from tree to tree,



May sing, sing a- way the live- long day, Then wherefore may not we?

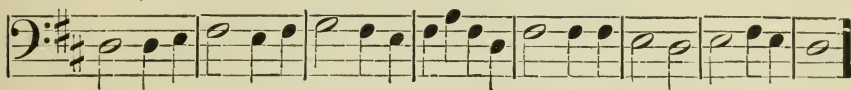
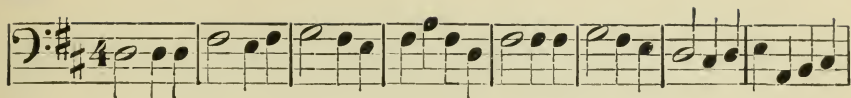


The finny, finny tribes, the happy, happy tribes, That swim the deep blue sea,

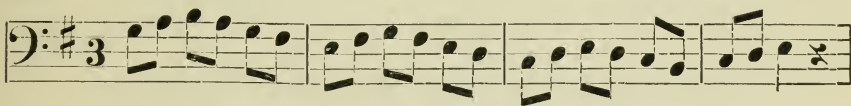


May sport a - way the live - long day, Then wherefore may not we?

38



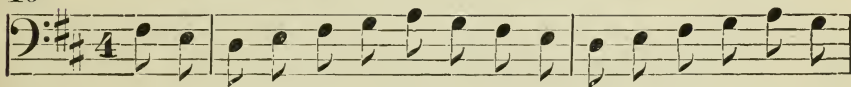
39



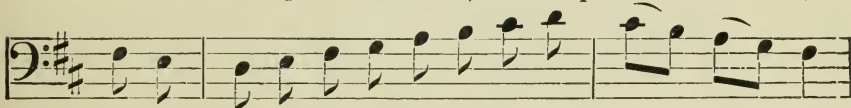
NOTHING BUT A SHOWER.



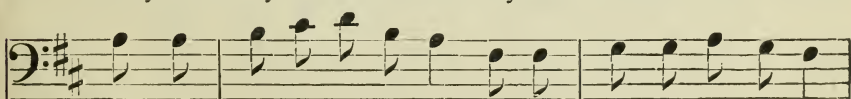
40



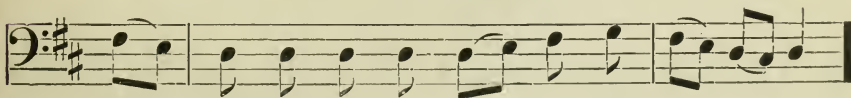
O 'tis nothing but a show-er, But a quar-ter of an hour,



Don't you think you'd better shel-ter by the chest - nut tree?



For the wind is blowing sweet, And you've dai - sies at your feet,



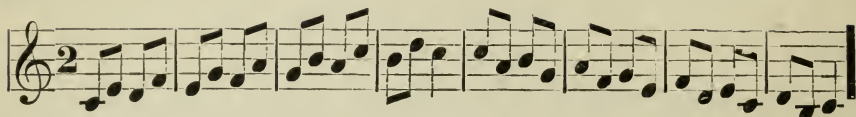
And should you care to dance, I can pipe, said he.

CHAPTER V.

THIRDS WITH TWO NOTES TO THE BEAT.

Scale of thirds with eighth notes.

41

*GENERAL EXERCISES FOR DAILY PRACTICE.*

Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises, locating letters, note words, and short cadences by syllable in all keys on the bass clef, choir singing, and questions in theory.

EXPLANATORY.—Practice the scale form above, before proceeding with the exercises. Let the introduction of “*thirds with eighth notes*” be systematic and thorough, introducing one or more new groups (as, Do, Mi, Mi, Do,) in each succeeding exercise.

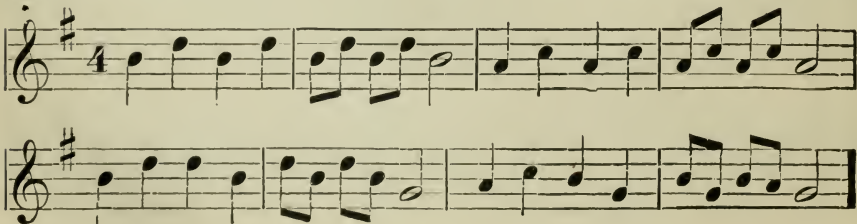
The exercises to be read by letter and interval, and sung with expression.

42

EXERCISE OF THIRDS WITH EIGHTH NOTES.



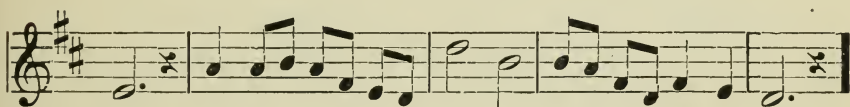
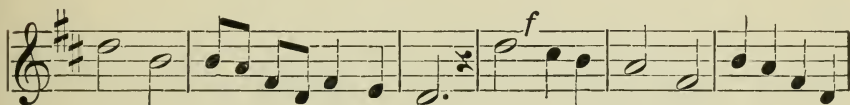
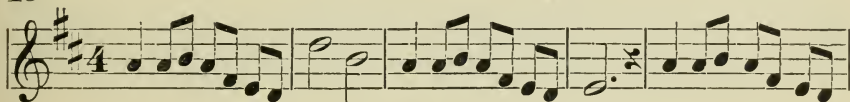
43



44

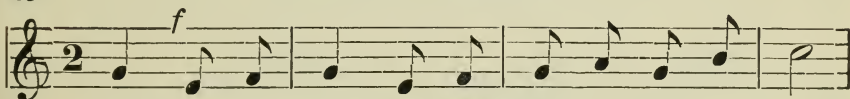


45

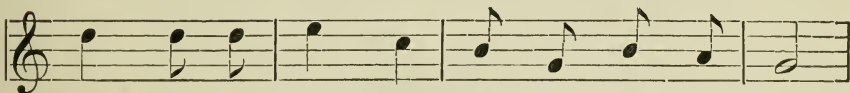


46

HAIL TO THE MONTH.



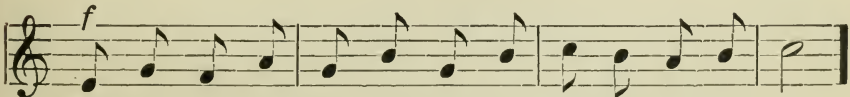
Hail to the month, to the cheer-ing month of May!



Now to the woods, now to the woods a - way!

m

Hear the mer - ry war - blers on the spray,



We will all be hap - py, hap - py, hap - py be as they.

47

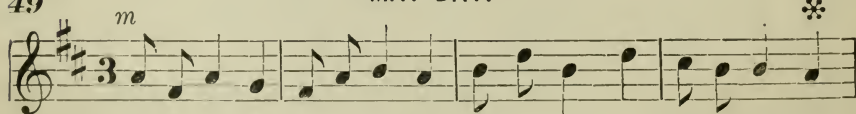


48



MAY-DAY.

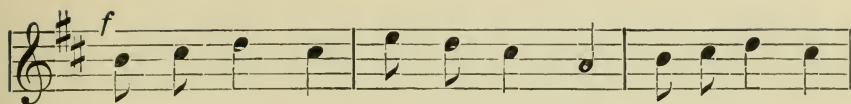
49



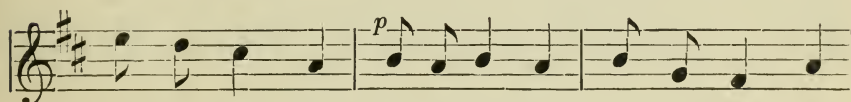
May-day now is sweetly smiling, Hearts of care and grief be-guil-ing,



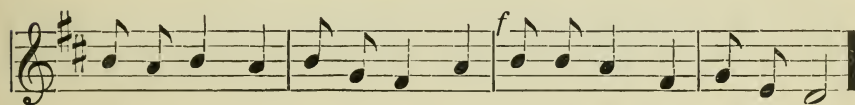
Tuneful choirs their songs are waking, Tones of ech-o gen-tly breaking,



So - cial friends are all a - round us, Thousand gifts have

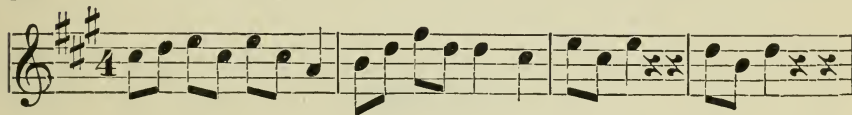


rich - ly crown'd us, Hearken then to what we're say - ing:



Let us quick - ly go a may - ing, Yes, a may - ing let us go.

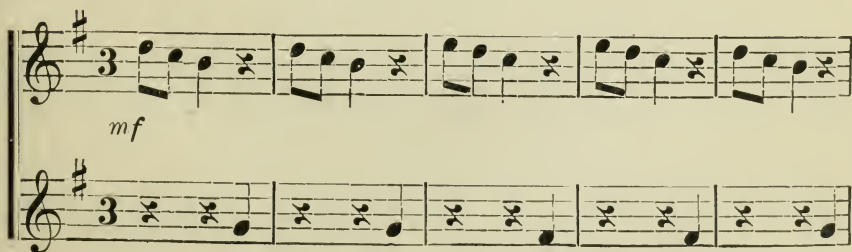
50



SOLFEGGIO.



51



First system of musical notation, measures 1-4. The key signature is one sharp (F#). The notation is in treble clef. The first two measures are marked *f* (forte) and the last two measures are marked *mp* (mezzo-piano). The notes are: Measure 1: F#4, G#4, A5 (beamed); Measure 2: G#4, A5, B5 (beamed); Measure 3: C6 (half note); Measure 4: B5, A5, G#4 (beamed). The bottom staff contains rests in measures 1 and 2, and notes in measures 3 and 4: Measure 3: C6 (half note); Measure 4: B5, A5, G#4 (beamed).

Second system of musical notation, measures 5-8. The key signature is one sharp (F#). The notation is in treble clef. The first four measures are marked *f* (forte). The notes are: Measure 5: F#4, G#4, A5 (beamed); Measure 6: G#4, A5, B5 (beamed); Measure 7: C6 (half note); Measure 8: B5, A5, G#4 (beamed). The bottom staff contains rests in measures 5 and 6, and notes in measures 7 and 8: Measure 7: C6 (half note); Measure 8: B5, A5, G#4 (beamed).

SOLFEGGIO.



52

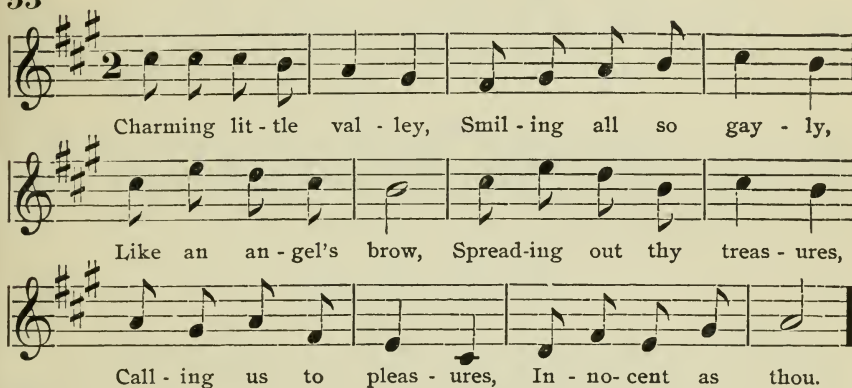
Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The notation is in treble clef. The first four measures are marked *mp* (mezzo-piano). The notes are: Measure 9: F#4, G#4, A5 (beamed); Measure 10: G#4, A5, B5 (beamed); Measure 11: C6 (half note); Measure 12: B5, A5, G#4 (beamed). The bottom staff contains rests in measures 9 and 10, and notes in measures 11 and 12: Measure 11: C6 (half note); Measure 12: B5, A5, G#4 (beamed).

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The notation is in treble clef. The first two measures are marked *f* (forte) and the last two measures are marked *mp* (mezzo-piano). The notes are: Measure 13: F#4, G#4, A5 (beamed); Measure 14: G#4, A5, B5 (beamed); Measure 15: C6 (half note); Measure 16: B5, A5, G#4 (beamed). The bottom staff contains rests in measures 13 and 14, and notes in measures 15 and 16: Measure 15: C6 (half note); Measure 16: B5, A5, G#4 (beamed).

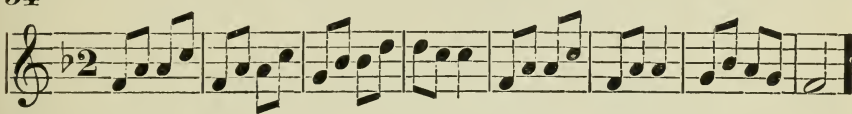


CHARMING LITTLE VALLEY.

53



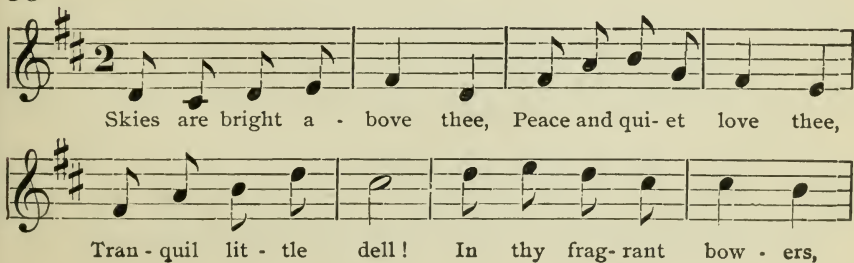
54

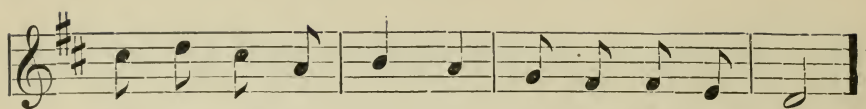


SKIES ARE BRIGHT.



55





Twin - ing wreaths of flow - ers, Love and friend-ship dwell.

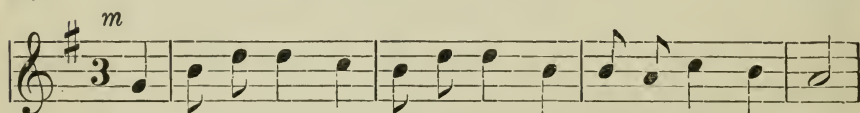
56



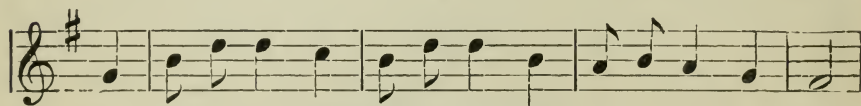
GOD MADE THE SKY.



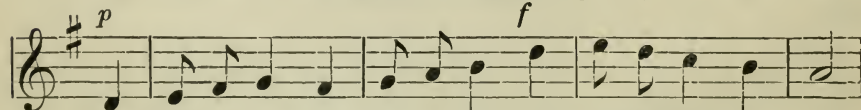
57



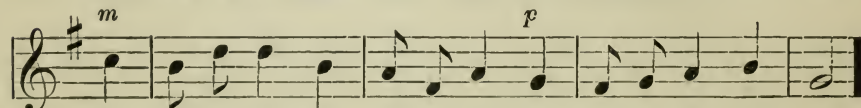
God made the sky that looks so blue, God made the grass so green,



God made the flow'rs that smell so sweet, In pret-ty col - ors seen.



God made the sun that shines so bright, And gladdens all we see ;



It comes to give us heat and light, How thankful should we be.

SOLFEGGIO.



58

58

SOLFEGGIO.

\oplus

f

59

SOLFEGGIO.



59

SOLFEGGIO.

\oplus

mp

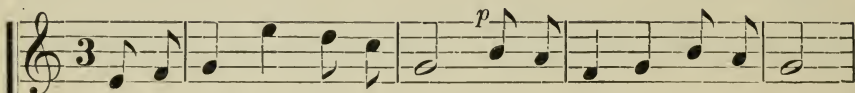
mf

MORNING GLORIES.

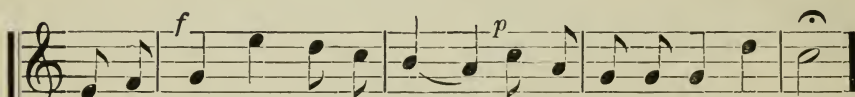
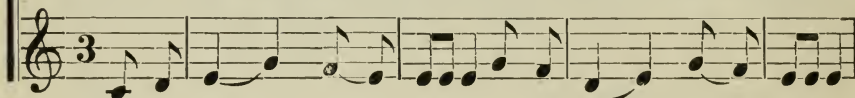
E. WISWELL PLATT.

KATE M. PRESTON.

60



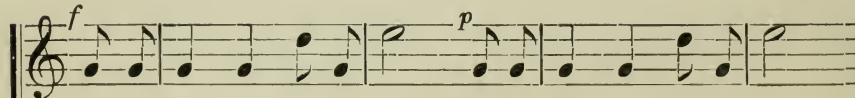
1. Morning glo - ries bright and gay, Smil-ing sweet at break of day ;
 2. How I list - ened long and well, With ear close to fair-y bell ;
 3. Can it be that all things bright Fade so quick-ly from our sight?



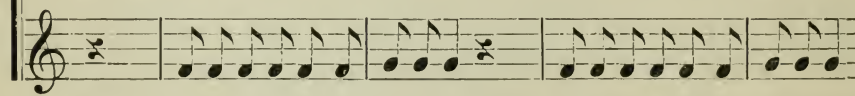
Will you tell me if you may, Why you fade so quick a - way?
 Faintest whis - per none could tell, O, they kept their se - cret well.
 No, 'tis af - ter dark-est night Comes the morning glo - ries light.



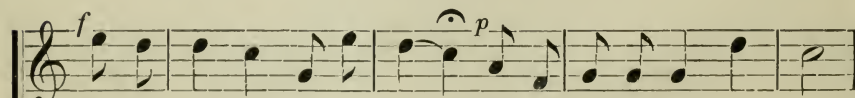
REFRAIN.



Morning glo - ries bright and gay, Why so quick - ly fade a - way,



Morning glories bright, yes, bright and gay, Why, ah why so quickly fade away?



Morn-ing glo - ries bright and gay, Why so quick-ly fade a - way?



CHAPTER VI.

TIE ACROSS THE BAR.

Two notes in different measures may be joined by placing a
Tie across the bar.

61

SCALE EXERCISE WITH TIES.



GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises, locating letters, note words and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.

EXPLANATORY.—The following to be read by letter and interval and sung with expression.

EXERCISES.

62

WARBLE FOR US ECHO SWEET.

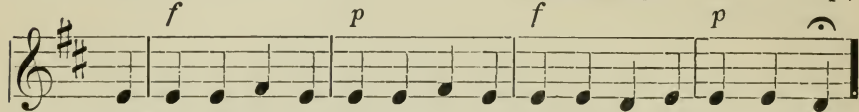
*

War - ble for us, ech - o sweet, ech - o sweet, ech - o sweet,

Soft - ly now our songs re - peat, Now our songs re - peat.



Gen - tle ech - o, gen - tle ech - o, Clear and deep, clear and deep ;



Gen - tle ech - o, gen - tle ech - o, Clear and deep, clear and deep.

63

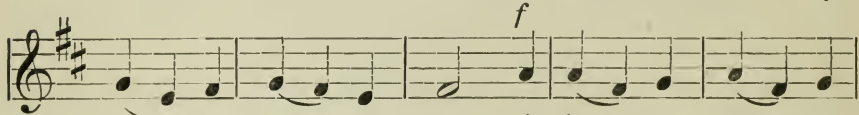


COME TO THE FOUNTAIN.

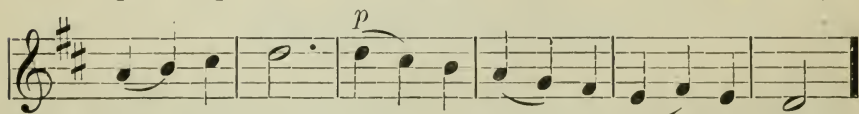
64



Come to the fount - ain, clear and sweet, Gent - ly

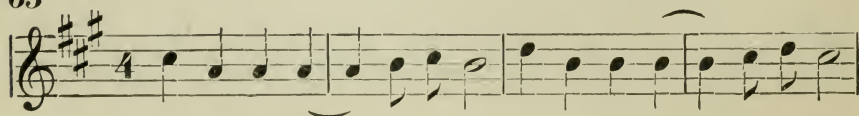


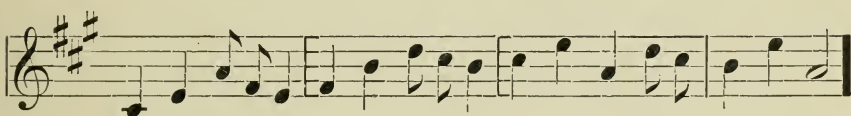
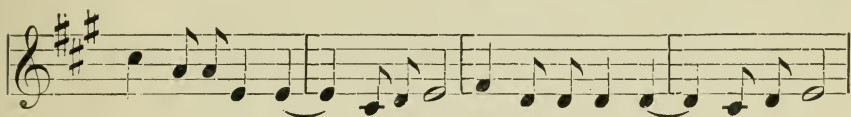
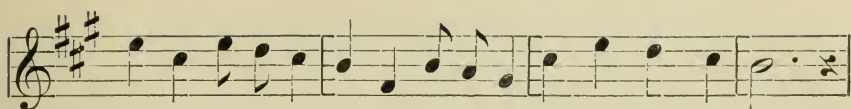
glid - ing at our feet, Here the wea - ry



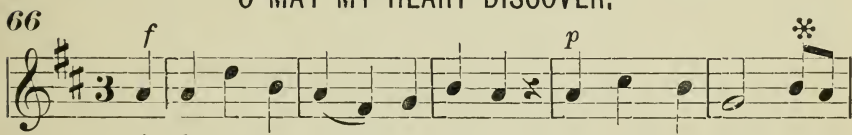
trav - 'lers rest, As the sun sinks in the west.

65

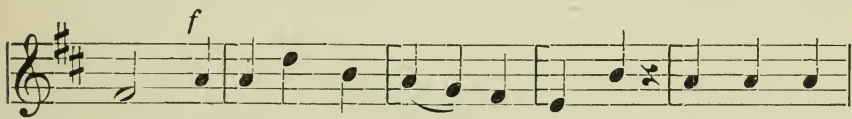




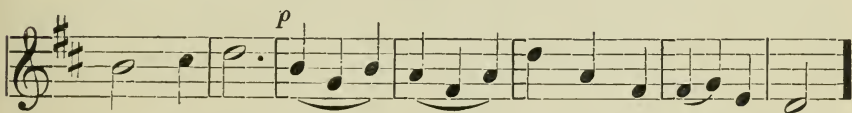
O MAY MY HEART DISCOVER.



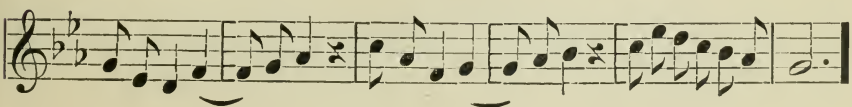
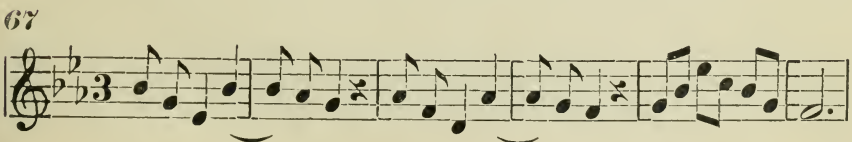
O may my heart dis-cov-er All that is good and



true; And may I be a lov-er Of vir-tue



taught by you; All, all, all this is taught by you.



CHRISTMAS BELLS.

68

*

Christ - mas bells, Christ - mas bells, Ring - ing
 mer - ri - ly, ring - ing mer - ri - ly; youth - ful voic - es,
 youth - ful voic - es, Sing - ing sing - ing cheer - i - ly.
 Car - - ol, car - ol, car - ol, car - ol joy - ful - ly.

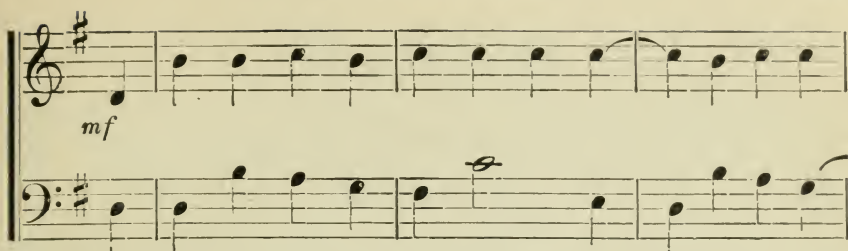
p *f* *f* *p*

69

SOLFEGGIO.

⊕

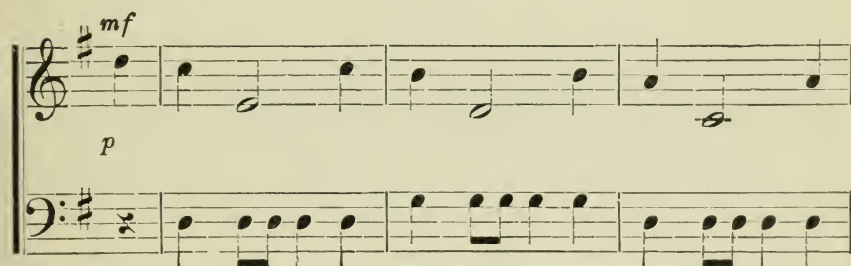
FINE.



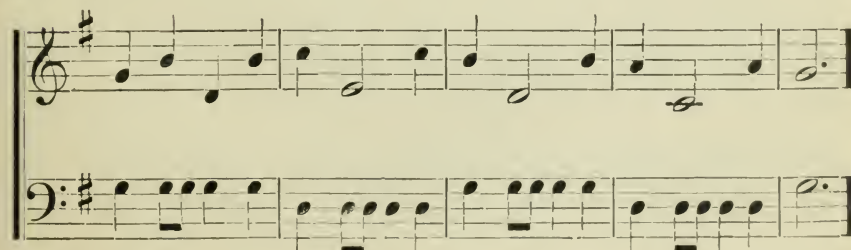
First system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The treble staff begins with a dynamic marking of *mf*. The music consists of eighth and quarter notes, with a tie across the bar line in the treble staff.



Second system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The music continues with eighth and quarter notes, featuring a tie across the bar line in the treble staff.



Third system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The treble staff begins with a dynamic marking of *mf*, and the bass staff begins with a dynamic marking of *p*. The music consists of eighth and quarter notes, with a tie across the bar line in the treble staff.

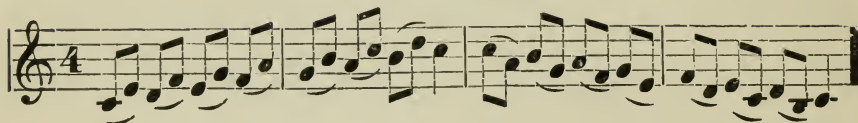


Fourth system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The music consists of eighth and quarter notes, with a tie across the bar line in the treble staff.

CHAPTER VII.

THIRDS WITH TWO NOTES TO THE BEAT SLURRED.

70

Scale Exercise.

GENERAL EXERCISES FOR DAILY PRACTICE.

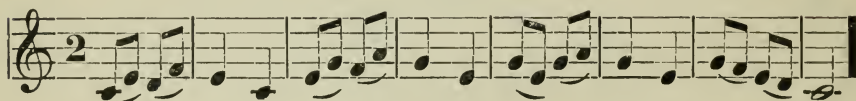
Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises locating letters, note words and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.

EXPLANATORY.—Practice the scale form above, before proceeding with the exercises.

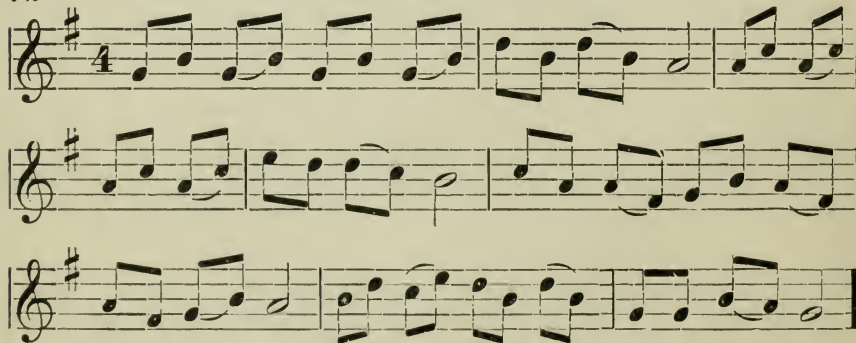
The exercises to be read by letter and interval, and sung with syllables and words.

EXERCISES.

71



72



SWIFT THE SEASONS.

73

p *m*

Swift the seasons fly a - way, First the hour, and then the day,

mf *f*

Next the week, the month, the year, Steal a - way and dis - ap - pear.

74

75

TIME IS ON THE WING.

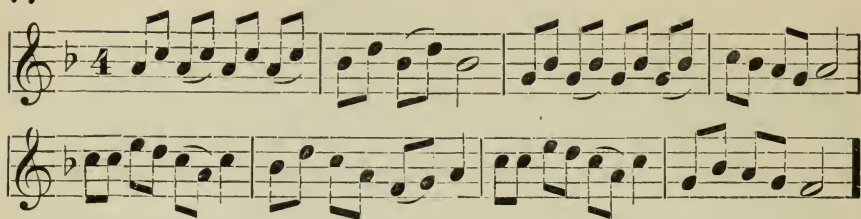
f *p*

Time is ev - er on the wing, While I speak or think or sing,

f *p*

Whether work - ing or at play, Time is roll - ing fast a - way.

77



BELLS ARE RINGING.

⊕

78



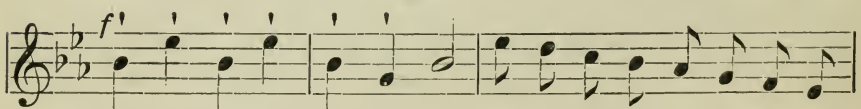
Bells are ring-ing, Maids are sing-ing, By the vil-lage



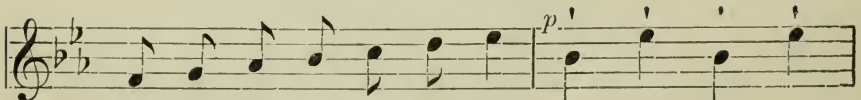
tree; Wreaths and banners fly-ing, Youth in vig-or try-ing,



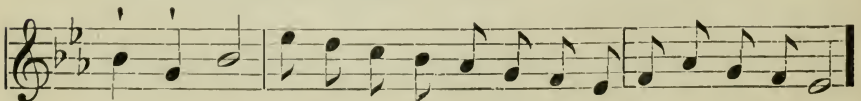
Wreaths and ban-ners fly-ing, Youth in vig-or try-ing.



Ding dong, ding dong, ding dong bell, Ding, ding, ding, ding, ding, ding, ding dong,



Ding, ding, ding, ding, ding dong bell, Ding dong, ding dong,



ding dong bell, Ding, ding, ding, ding, ding, ding dong, Ding, ding, ding dong bell.

79



O'ER THE GLASSY WAVES.



80



O'er . . . the glas - - sy waves we lightly ride,



On . . . the si - - lent tide we smooth-ly glide,



Winds and wa - - ters min-gle with our song.



Gai - - ly in . . . our boat we float a - long.

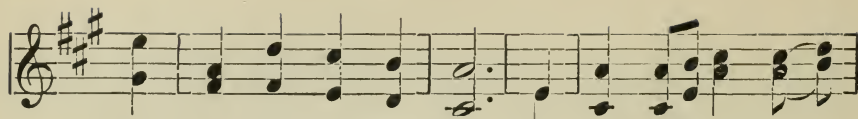
O SWIFT WE GO.



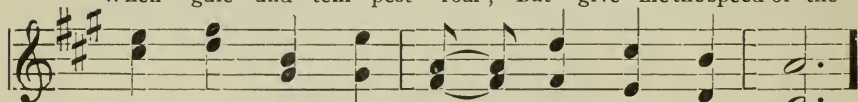
81



1. O swift we go, O'er the flee - cy snow,
2. On a win - ter's night when our hearts are light,
3. With laugh and song we glide a - long,
4. The rag - ing sea has the joys for me.

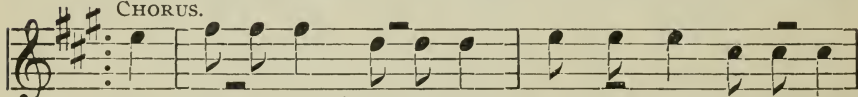


Where moon-beams spar- kle round, When hoofs keep time to
And breath is on the wind, We loose the rein, and
A - cross the fleet - ing snow, With friends be - side, how
When gale and tem - pest roar; But give methespeed of the

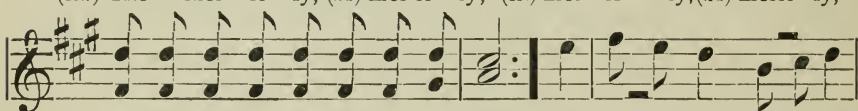


mu - sic's chime, As mer - ri - ly on we bound.
sweep the plain, And leave our cares be - hind.
swift we'll ride, The beau - ti - ful track be - low.
foam - ing steed, And I'll ask for waves no more.

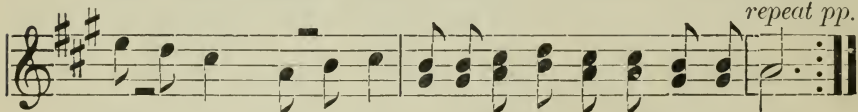
CHORUS.



(1st.) Then mer - ri - ly, (2d) mer - ri - ly, (1st) mer - ri - ly, (2d) mer - ri - ly,



Tis the mer - ry, mer - ry, mer - ry sleigh. (1st) Yes, mer - ri - ly, (2d) mer - ri - ly, *repeat pp.*



(1st) mer - ri - ly, (2d) mer - ri - ly, jin - gle, jin - gle, jin - gle, clear the way.

CHAPTER VIII.

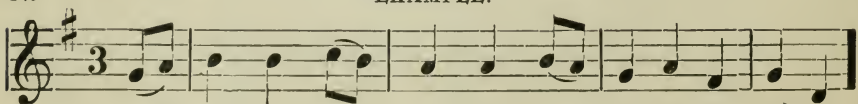
VARIETIES OF TIME.

The word *equivalent* means equal to.

One quarter note or its equivalent may receive a single beat of the measure.

82

EXAMPLE.

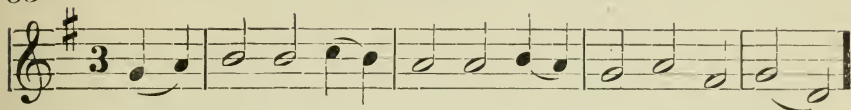


What fair - y - like mu - sic steals o - ver the sea.

One half note or its equivalent may receive a single beat of the measure.

83

EXAMPLE.

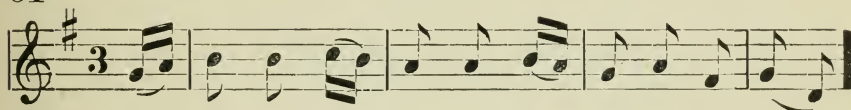


What fair - y - like mu - sic steals o - ver the sea.

One eighth note or its equivalent may receive a single beat of the measure.

84

EXAMPLE.



What fair - y - like mu - sic steals o - ver the sea.

The use of three different notes, to single beats, gives rise to three *varieties* in each kind of time.

Varieties of time are distinguished from each other by the use of *two* figures placed one over the other.

DOUBLE VARIETIES.

TRIPLE VARIETIES.

QUADRUPLE VARIETIES.

$$\frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8}$$

$$\frac{3}{2} \quad \frac{3}{4} \quad \frac{3}{8}$$

$$\frac{4}{2} \quad \frac{4}{4} \quad \frac{4}{8}$$

The upper figure always shows the *number* of *beats* to be given in each measure.

The lower figure always shows the *kind* of *note* (or its equivalent) to be given to each beat; as, 2 for half note, 4 for quarter note, and 8 for eighth note.

The two figures together, show the *number* and *kind* of notes which each measure must contain, as $\frac{2}{2}$ for two half notes $\frac{2}{4}$ for two quarter notes, $\frac{2}{8}$ for two eighth notes.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words short cadences by syllable in all keys on bass clef, choir singing, and questions in theory.

EXPLANATORY.—In introducing *varieties of time*, let the teacher first sing the three exercises on pages 38 and 39, one after the other.

Question the class to draw out the fact, that while the exercises *sound* exactly alike, they differ in *appearance*; and let pupils state in what *respect* they differ.

Explain that half notes, eighth notes and their equivalents, as well as quarter notes, will hereafter receive a single beat of the measure.

That the use of half, quarter, and eighth notes to single beats, gives rise to three varieties in each kind of time.

That an additional figure will be added to the *time sign*, to indicate the *kind* of note to be used, thus: 2 for half, 4 for quarter, and 8 for eighth notes.

Question the class, before singing, in reference to the figures at the beginning.

Require the class to go through each exercise, and say what each measure contains, whether equivalents, or the exact number of notes indicated by the figures.

The class may spend some time profitably out of school hours in writing as many measures as possible in each variety of time.

Dictate the following note words to be written by the class on the bass clef: *added, bagged, begged, bedded, ceded, defaced, effaced.*

Let the teacher introduce on the blackboard the following plan of making a single exercise represent three varieties of time, by filling the heads, adding hooks, stems, &c.

85

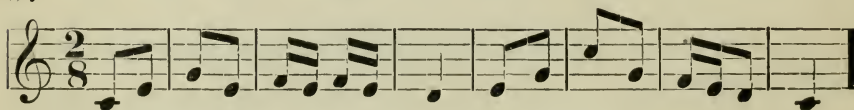
EXAMPLE.



86



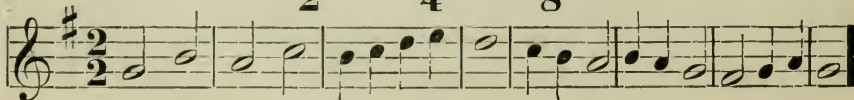
87



EXERCISES IN DOUBLE VARIETIES OF TIME.

88

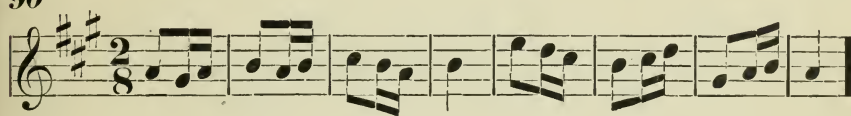
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$



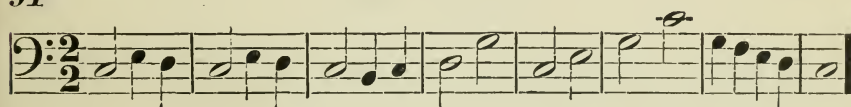
89



90



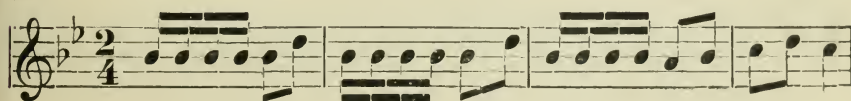
91

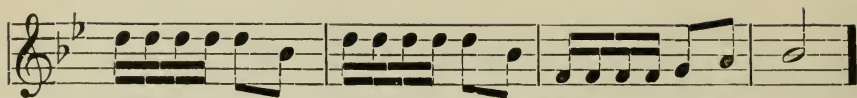


92



93





94



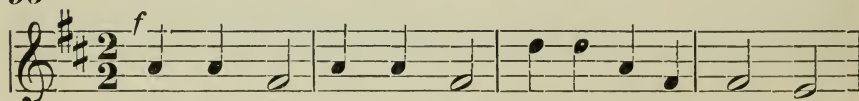
95



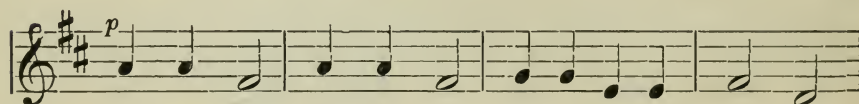
HARVEST HOME.

*

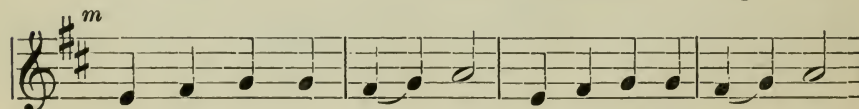
96



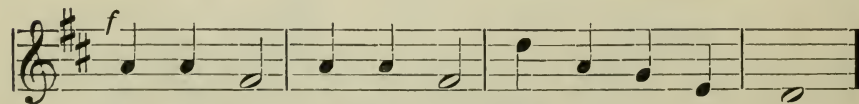
Har - vest home, har - vest home, Hail the fruits of la - bor ;



Har - vest home, har - vest home, Welcome, friend and neigh - bor ;

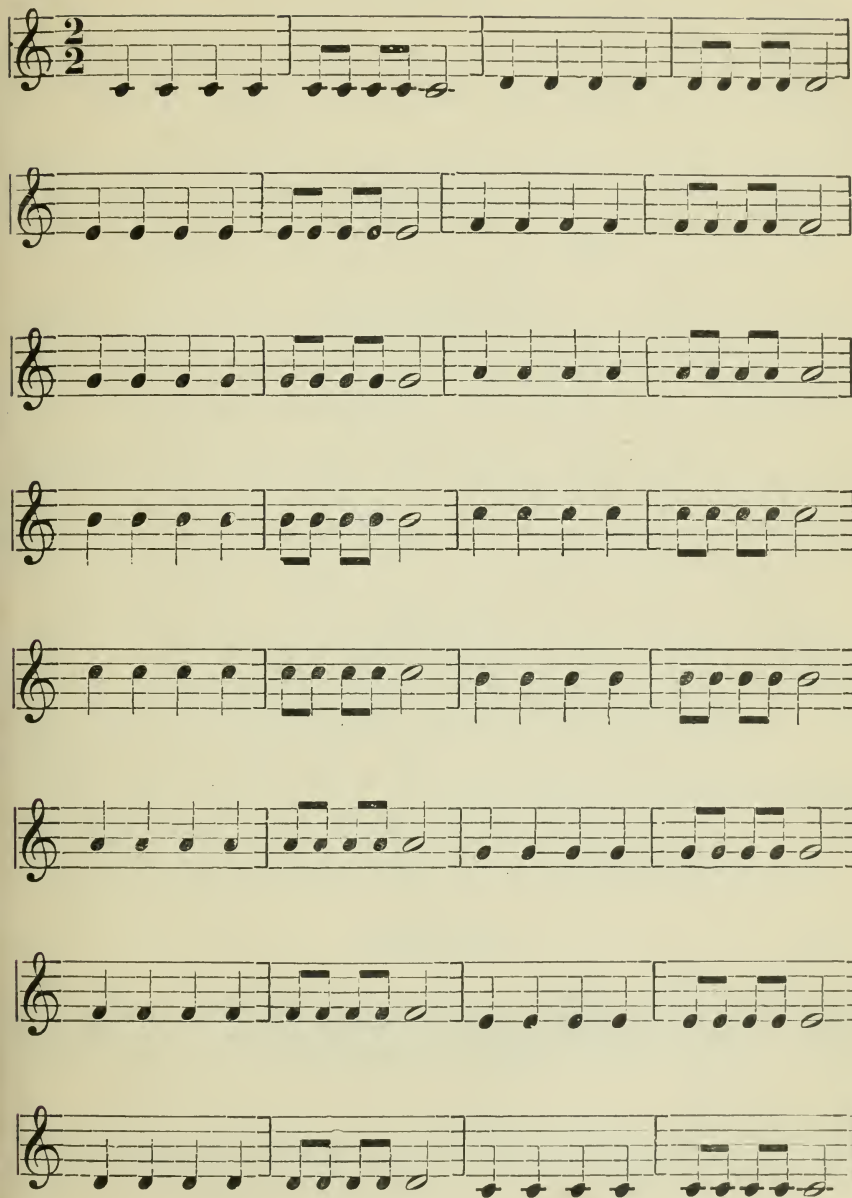


Hail the fruits of la - bor, Welcome friend and neigh - bor ;



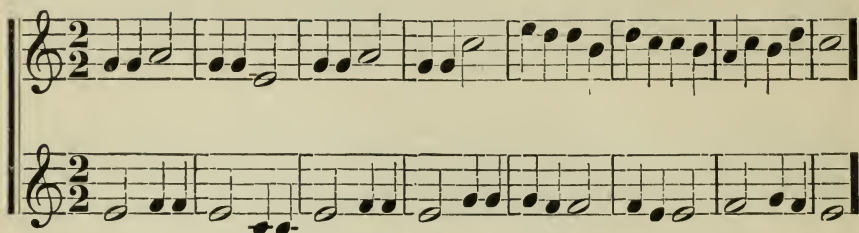
Har - vest home, har - vest home, Wel - come har - vest home.

97



SOLFEGGIO.

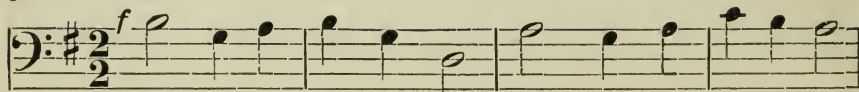
98



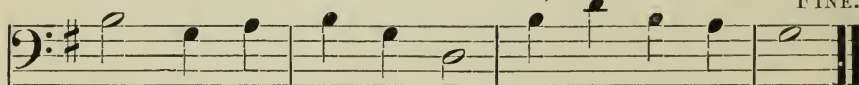
THE RISING SUN.



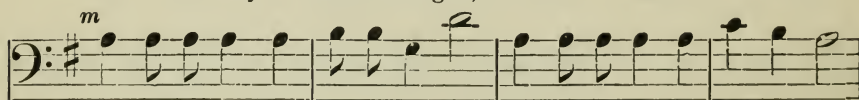
99



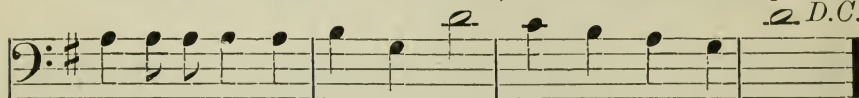
See, where the ris - ing sun In splen - dor decks the skies, FINE.



His dai - ly course be - gun, Haste and a - rise.



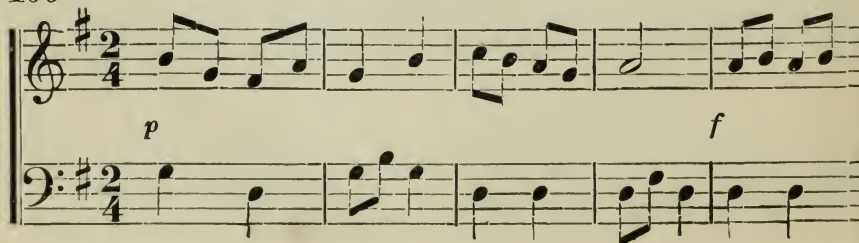
O come with me where vi - o - lets bloom, And fill the air with sweet perfume, D.C.

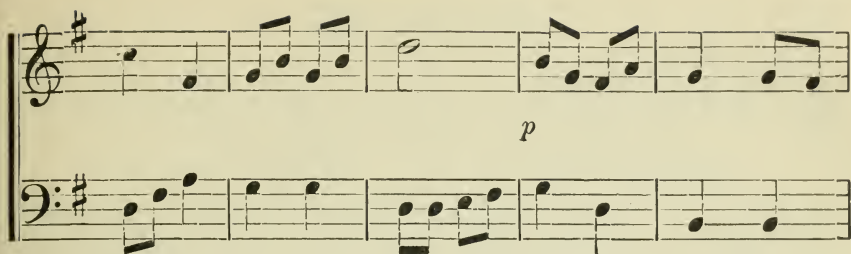


Come where like diamonds to the sight, Dew-drops spar - kle bright.

SOLFEGGIO.

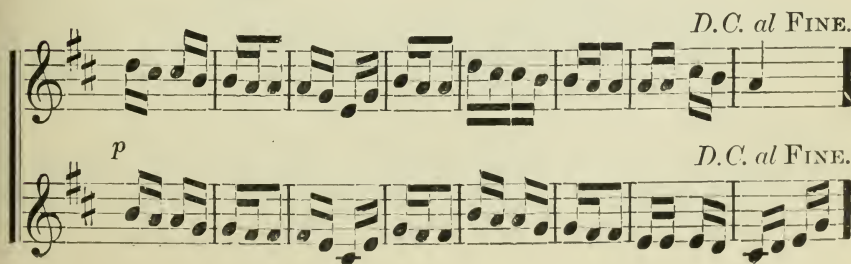
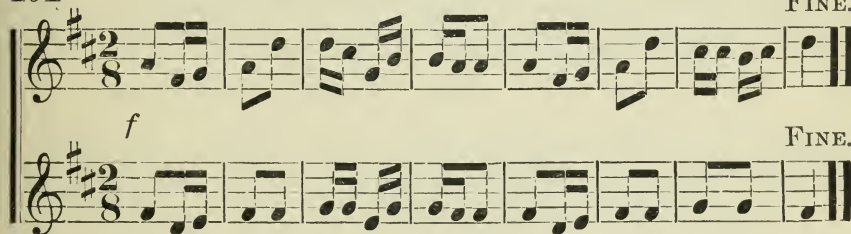
100





101

SOLFEGGIO.

⊕
FINE.

GALLOPING HOME.

*

p

Galloping, galloping home - ward, Galloping, galloping home ;
Home - ward, galloping, galloping home - ward galloping, galloping

f

Galloping, galloping home - ward, Galloping, galloping home ;
Home - ward, galloping, galloping Home - ward, galloping, galloping

p

Galloping, galloping home - ward, galloping, galloping home ;
Home - ward, galloping, galloping Home - ward, galloping, galloping

f

Gal-lo-ping, gal-lo-ping, gal-lo-ping, galloping, gal-lo-ping, galloping home.
Home - ward, home - ward, gal-lo-ping, galloping home.

CHAPTER IX.

FOURTHS WITH TWO NOTES TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals with vowel O, dictation of letters, note words, and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.

EXPLANATORY.—Sing by number as heretofore, on the two part exercises.

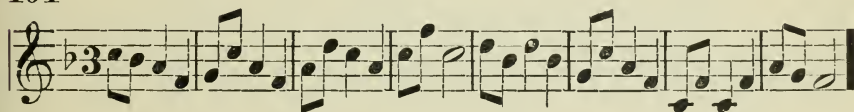
Read each exercise by interval and letter, and sing with different degrees of expression.

EXERCISES.

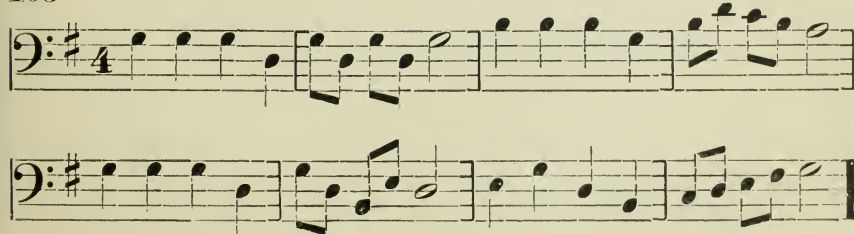
103



104



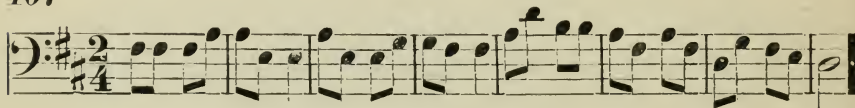
105



106



107



108

SOLFEGGIO.

FINE.

Spanish Chant.

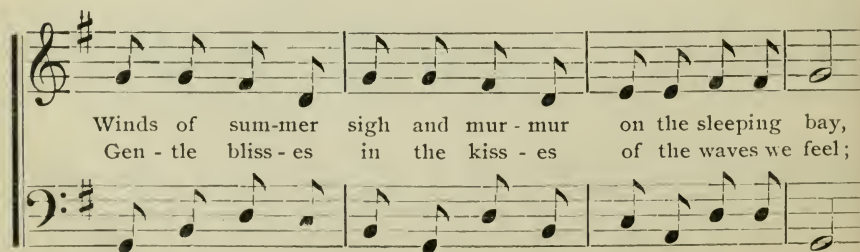
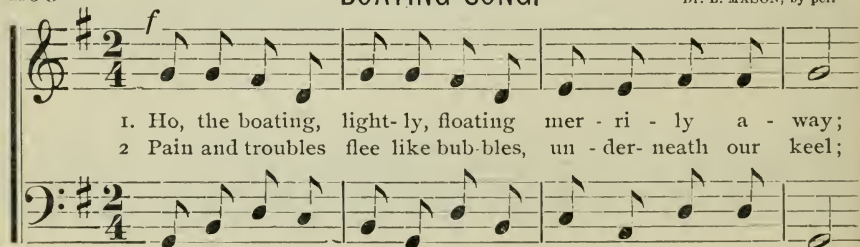
D.C.



109

BOATING SONG.

Dr. L. MASON, by per.



p

Sing - ing soft - ly to us Songs to charm and woo us,
Care no long - er teas - es, Sweet the whisp'-ring breez-es

f

Thro' the beam-ing and the dream-ing of the sun - ny day.
Thro' the wil - lows, o'er the bil - lows, fresh and fragrant steal.

SOLFEGGIO.

110

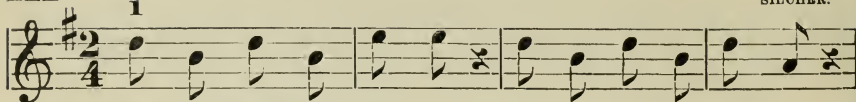
⊕

MERRY BELLS. Round.

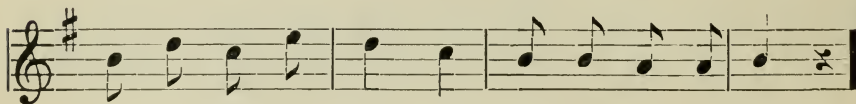
111

1

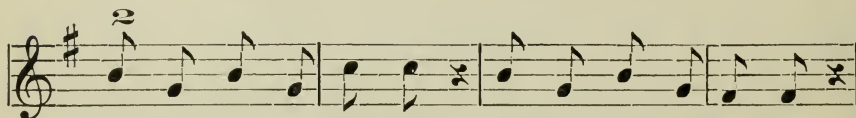
SILCHER.



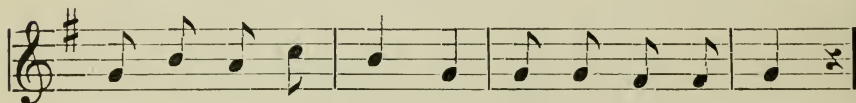
Mer - ry bells are ring - ing, Hap - py voic - es sing - ing,



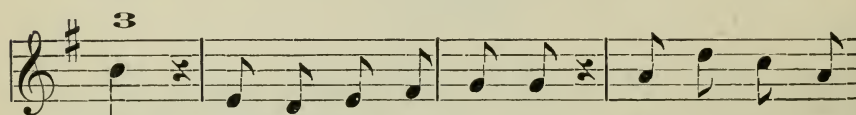
Come and join our lay, O! quick - ly come a - way.



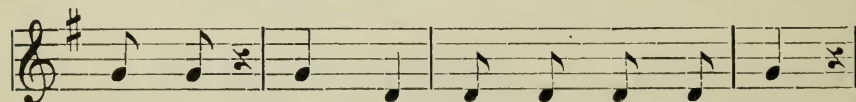
Mer - ry bells are ring - ing, Hap - py voic - es sing - ing,



Come and join our lay, O! quick - ly come a - way,



List! mer - ry bells are ring - ing, Hap - py voic - es



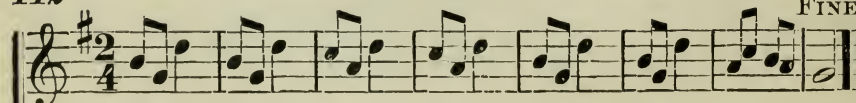
sing - ing, Haste, haste, quick - ly come a - way.

SOLFEGGIO.

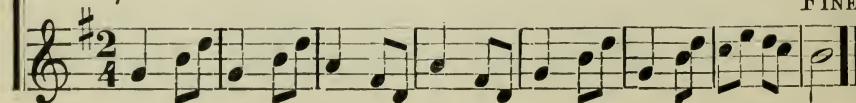
112

⊕

FINE.

*f*

FINE.



p *D.C.* *D.C.*

113

SOLFEGGIO.

⊕
FINE.

f *FINE.* *FINE.*

p *D.C.* *D.C.*

114

SOLFEGGIO.

⊕

p

First system of exercise 115. It consists of two staves in treble clef. The top staff begins with a piano (*p*) dynamic and contains a series of eighth-note pairs. The bottom staff begins with a forte (*f*) dynamic and contains a series of eighth-note pairs. The exercise is in 2/4 time.

115

SOLFEGGIO.



Second system of exercise 115. It consists of two staves in 2/4 time. The top staff begins with a piano (*p*) dynamic and contains a series of eighth-note pairs. The bottom staff begins with a forte (*f*) dynamic and contains a series of eighth-note pairs. The exercise is in 2/4 time.

First system of exercise 116. It consists of two staves in treble clef. The top staff begins with a piano (*p*) dynamic and contains a series of eighth-note pairs. The bottom staff begins with a forte (*f*) dynamic and contains a series of eighth-note pairs. The exercise is in 2/4 time.

116

SOLFEGGIO.



Second system of exercise 116. It consists of two staves in 2/4 time. The top staff begins with a piano (*p*) dynamic and contains a series of eighth-note pairs. The bottom staff begins with a forte (*f*) dynamic and contains a series of eighth-note pairs. The exercise is in 2/4 time.

p

f

117

MY LITTLE BIRD.

m *

1. My lit - tle bird, I write you word, O tell me what to do;
 2. You fly a - far, and hap-py are, And yet you work so hard;

f

What makes you sing, while on the wing, All the long summer through?
 I take my ease, do as I please, And yet my life is marr'd;

m

I i - dle lie be - neath the sky, And dream a - way the day;
 I lie and think, from trouble shrink, A most un - hap - py boy.

f

You build your nest and do your best, Why, will you tell me pray?
Your sto - ry sell, I'll nev - er tell, The se - cret of your joy.

CHAPTER X.

BASS CLEF.

KEYS OF A AND E \flat .

GENERAL EXERCISES FOR DAILY PRACTICE.

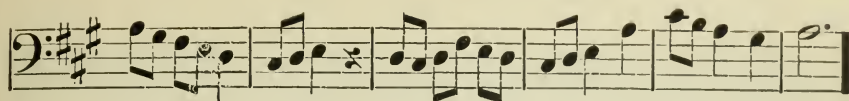
Beating alternate measures of double, triple, and quadruple time, scale intervals by number with vowel O, dictation exercises locating letters, note words, and short cadences by syllable, in all keys, on bass clef, choir singing, and questions in theory.

EXPLANATORY.—Read the following exercises by interval and letter, and sing with different degrees of expression.

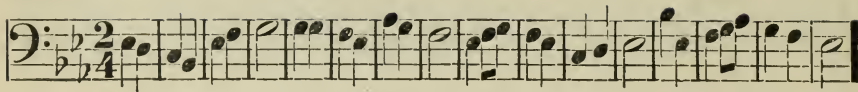
118

EXERCISES.

119

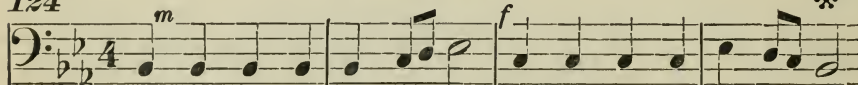


123

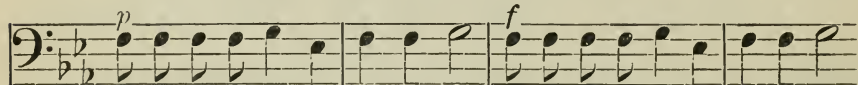


HAPPY DAY.

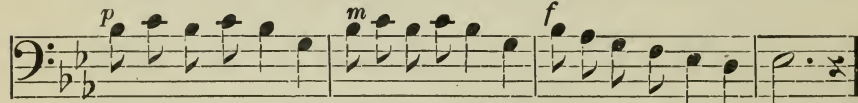
124



Now through shad-y vale and grove, Joy - ous, hap - py, here we rove;



List-en to the songster's cheerful lay, Hap-py, hap-py children, hap-py day;



Happy, happy songsters, Happy, happy children, Happy, happy, happy day.



CHAPTER XI.

FIFTHS WITH TWO NOTES TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words, and short cadences by syllable, in all keys on bass clef. Duet singing and questions in theory.

EXPLANATORY.—Introduce *Duet singing*, selecting easy exercises.

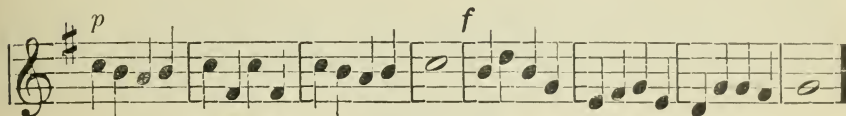
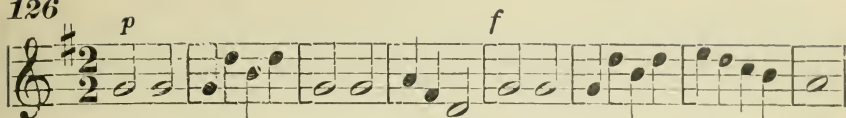
Read the following exercises by interval and letter, and sing with different degrees of expression.

EXERCISES.

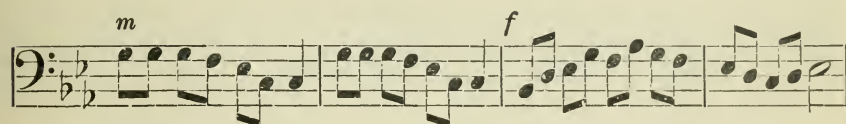
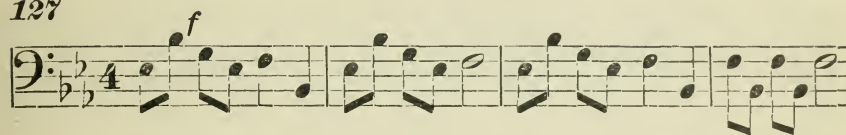
125



126

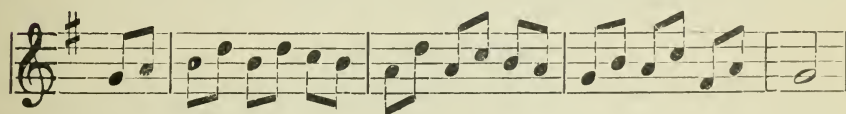


127



128

SOLFEGGIO.



CHORUS.



mf

SOLFEGGIO.

129



p

m

MARCH AND PLAY.



130

Sing syllables or La to the upper part, and the words to the lower part.

FINE.

p

La, La, La, La, La, La. &c.

Hith- er all ye schoolmates dear, Now to me pray lend an ear.
 While we march and while we play, Learn our les- sons ev - 'ry day.

m

FINE.

D.C.

Since to play we now are met, Let us march and not for - get;

D.C.

SOLFEGGIO.

⊕

131

m *mf*

m *mf*

IN THE SCHOOL ROOM.

†

132 Sing the Bass with syllables or La.

FINE.

mf

In the schoolroom while we stay, There is work e - nough to do,
Stud - y, stud - y through the day, Keep our les - sons all in view.

D.C.—For the hours are glid-ing fast, Soon our school days will be past.

m *slower. D.C.*

There's no time to waste or lose, Ev- 'ry moment we should use,

This musical score is for a piece in G major (one sharp) and 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of eighth notes, starting with G3 and moving up stepwise to C5. The piece is marked 'm' (moderato) and 'slower. D.C.' (Da Capo).

SOLFEGGIO.



133

This Solfeggio exercise is in G major (one sharp) and 2/4 time. The treble clef part consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a half rest, followed by eighth notes G3, A3, B3, C4, B3, A3, G3. The exercise is marked 'm' (moderato).

This continues the Solfeggio exercise from the previous block. The treble clef part has eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The bass clef part has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a half note G3. The exercise is marked 'm' (moderato).

134

OUR YOUNG BLOOD IS TINGLING.



m

1. Our young blood is ting - ling with life and with joy;
2. While swift-ly are fly - ing our sun - ni - est days;

Tra la la, Tra la la, Tra la la, Tra la la.

This piece is in G major (one sharp) and 3/4 time. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef consists of eighth notes, starting with G3 and moving up stepwise to C5. The piece is marked 'm' (moderato) and features a repeat sign at the end. The lyrics are provided for two versions: a joyful one and a more active one. The piece concludes with a 'Tra la la' refrain.

mf FINE.

Nor griefs in - ter - ming - ling our pleas - ures al - loy ;
 We yield to no sigh - ing, and sing our glad lays ;

Tra la la, Tra la la, Tra la la la la.

p

For why should we bor - row dull care of old age,
 With shout - ing and sing - ing, we wak - en at dawn,

Tra la la, Tra la la, Tra la la, la...

m D.C.

To ban - ish all sor - row we hold the more sage.
 And eve finds us spring - ing at play on the lawn.

Tra la la, Tra la la, Tra la la, la...

SOLFEGGIO.



135

m

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. The bass line consists of eighth and quarter notes. Dynamics: *mf* (first measure), *m* (fourth measure).

Second system of musical notation. Treble clef, key signature of two flats. The melody ends with a double bar line. The bass line ends with a double bar line. Dynamics: *mf* (third measure). Markings: **FINE.** (above the treble staff, fourth measure), **FINE.** (above the bass staff, eighth measure).

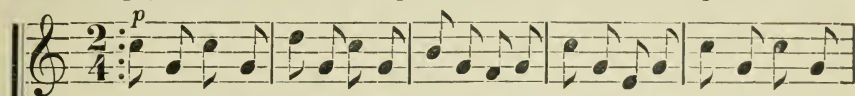
Third system of musical notation. Treble clef, key signature of two flats. The melody consists of eighth and quarter notes. The bass line consists of eighth and quarter notes. Dynamic: *p* (first measure).

Fourth system of musical notation. Treble clef, key signature of two flats. The melody consists of eighth and quarter notes. The bass line consists of eighth and quarter notes. Dynamics: *m* (first measure). Markings: **D.C.** (above the treble staff, fourth measure), **D.C.** (above the bass staff, eighth measure).

ROSY MORNING.

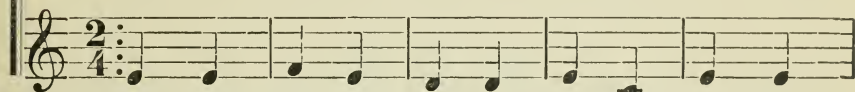


136 Sing syllables or La to the 1st part; the words are for the 2d part.

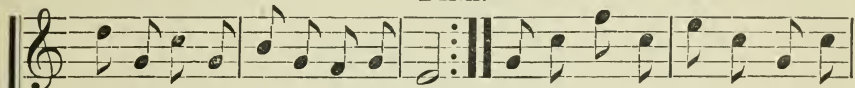


La, la, la, la, &c.

Lo, the bright and ros - y morn-ing Calls me
 Cheer - ful spring with smiles re - turn - ing, Ush - ers



D.C.—Nat - ure now with life a - bound-ing, Swells in
 FINE.



La, la, la, la, &c.

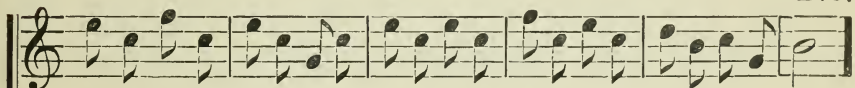
La, la, &c.

forth to take the air.
 in the new born year.

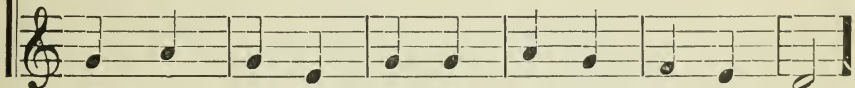


har - mo - ny and love. Ver - nal mu - sic

D.C.



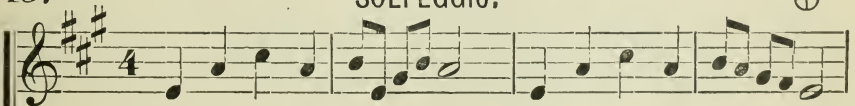
la, la, la, la, &c.



Soft - ly sound - ing, Ech - oes through the ver - dant grove.

137

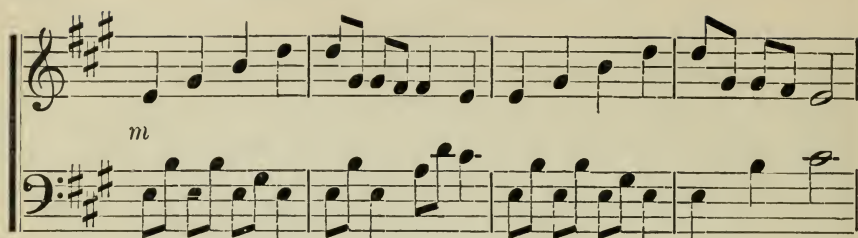
SOLFEGGIO.



m

p

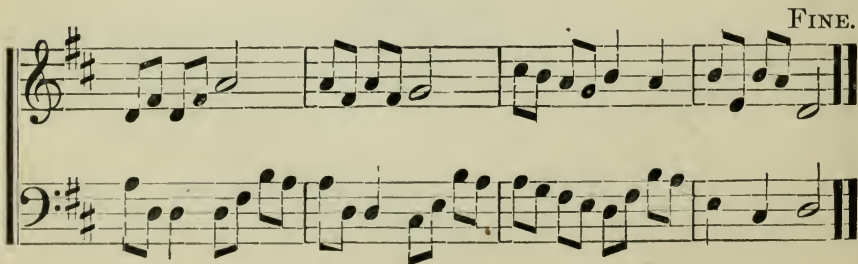




SOLFEGGIO.



138



D.C.



COME AND SING.

†

139 Upper part with La, the words are for the lower part.

p

La, la, la, la, &c.
Come and sing, Form a ring, All your pleas - ant
m

La, la, la, la. La, la, la, &c.
voic - es bring. By and by, we will try,
§

D.C.—While we play, we will say

FINE. p

La, la, la, la. la. La, la, &c.
Show - ing rea - sons why. Here we stud - y
FINE. m

Les - sons ev - 'ry day.

D.C. al segno.

La, la, la, la, &c.
ma - ny things; Ev - 'ry one true pleas - ure brings.

SOLFEGGIO.

140

⊕

p *f*

FINE.

p

D.C.

CHAPTER XII.

TRIPLE VARIETIES.



A dot placed to the right of any note or rest adds *one half* to its value.

A dotted whole note, (♩·) is equivalent to *three half notes*,



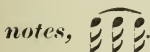
A dotted half note, (♪·) is equivalent to *three quarter notes*,



A dotted quarter note (♩·) is equivalent to *three eighth notes*,



A dotted eighth note (♩·) is equivalent to *three sixteenth notes*,



GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable in all keys on Bass clef. Duet singing, and questions in theory.

EXPLANATORY.—Question class before singing an exercise in reference to the figures at the beginning.

Require class to go through each exercise, and say what each measure contains, whether equivalents, or the exact number of notes indicated by the figures.

Let the class write on blank paper, or slate, as many measures as possible in each variety of time.

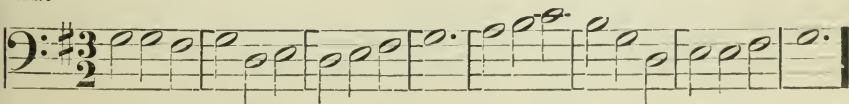
Each exercise to be read by interval and letter, and sung with different degrees of expression.

141

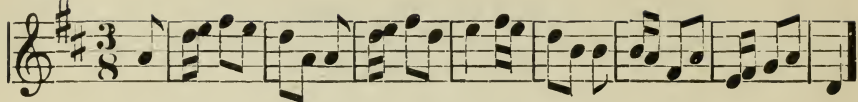
EXERCISES.



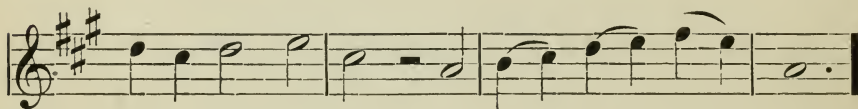
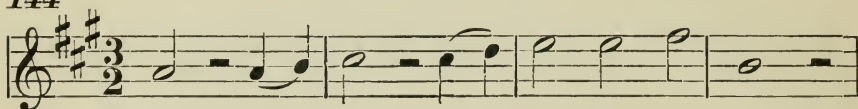
142



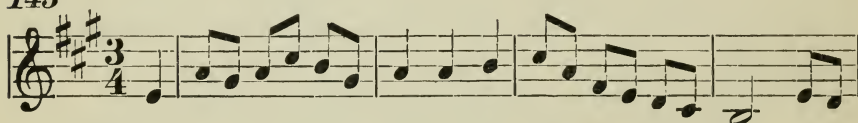
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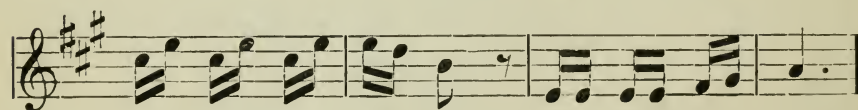
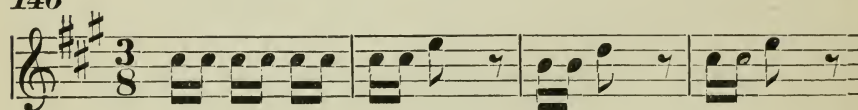
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145



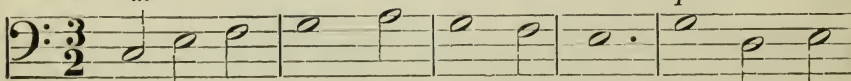
146



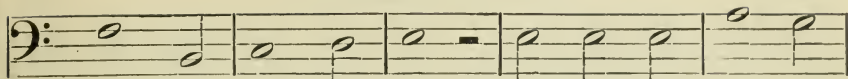
THERE IS A VOICE.

⊕

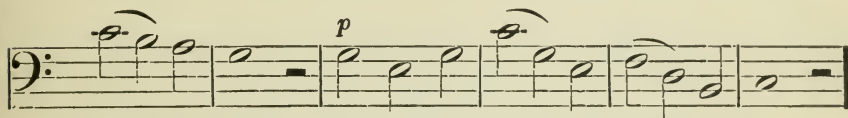
147

*m**p*

There is a voice in wan - ing years, There is a

m

voice in mem - 'ry's, tears; I count my warn - ings

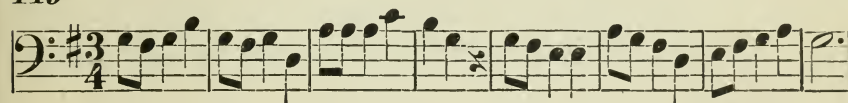


one by one, Time has-tens and I must be gone.

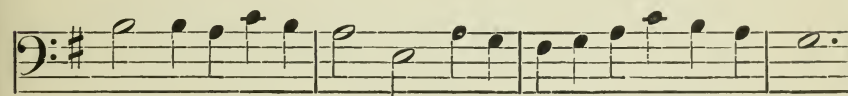
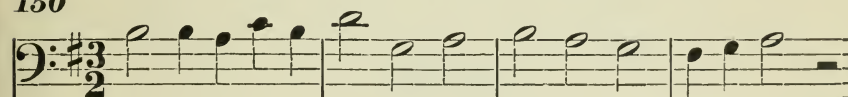
148



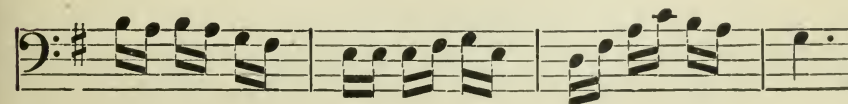
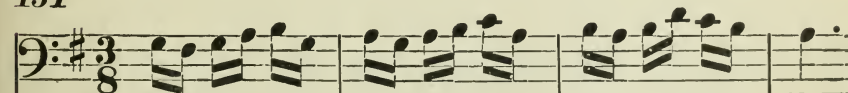
149



150

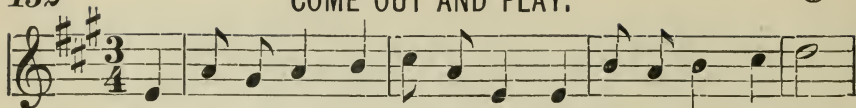


151

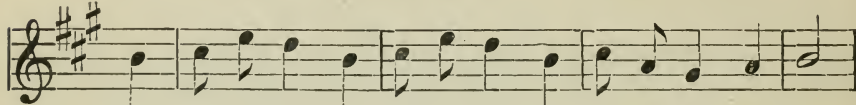


153

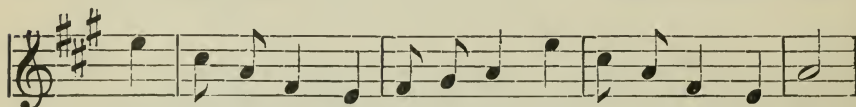
COME OUT AND PLAY.



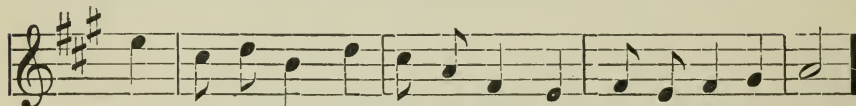
Come out and play this win-ter day, A - mid the fall - ing snow;



Come young and old, nor fear the cold, Nor howling winds that blow.

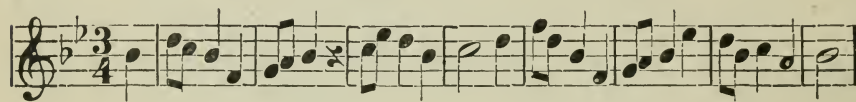


Jack Frost is near, we feel him near, He's on his i - cy sled;



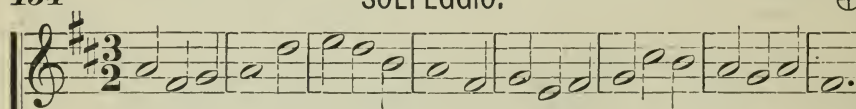
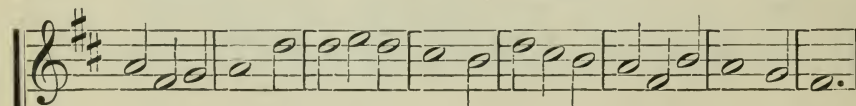
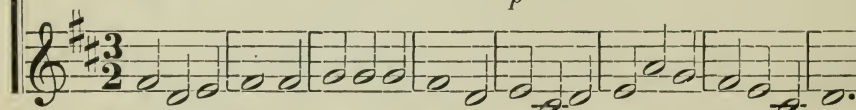
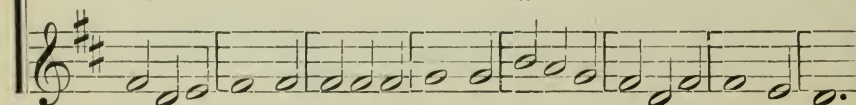
And cov-ered deep, the flow-ers sleep, Be - neath their snow-y bed.

153



154

SOLFEGGIO.

*m**p**m**m*

155

SOLFEGGIO.



First system of musical notation. Treble clef, key of B-flat major (two flats), 3/4 time. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of eighth notes G3, F3, E3, and D3. Dynamics: *p* (piano) at the beginning and *f* (forte) at the end.

Second system of musical notation. Treble clef, key of B-flat major, 3/4 time. The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line continues with eighth notes G3, F3, E3, and D3. Dynamics: *p* (piano) at the beginning and *f* (forte) at the end.

Third system of musical notation. Treble clef, key of B-flat major, 3/4 time. The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line continues with eighth notes G3, F3, E3, and D3. Dynamics: *p* (piano) at the beginning and *f* (forte) at the end.

Fourth system of musical notation. Treble clef, key of B-flat major, 3/4 time. The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line continues with eighth notes G3, F3, E3, and D3. Dynamics: *f* (forte) at the beginning and *p* (piano) at the end.

TRUST AND TRY.



156

f *m*

1. Can-not! can-not! did you say? Chase the la - zy thought a - way ;
2. Can-not! can-not! scorn the thought, You can do what-e'er you ought ;

f *m*

Unison.

Nev - er let that i - dle word From your lips a - gain be heard ;
Ev - er du - ty's calls o - bey, Strive to walk in wis - dom's way.

f *p*

Take your book from off the shelf, God helps him who helps him-self ;
Let the slug - gard, if he will, Use the la - zy "can-not" still ;

f *p*

f *p*

O'er your les - sons do not sigh, But trust and try, trust and try.
On your-self and God re - ly, Then trust and try, trust and try.

f *p*

157

SOLFEGGIO.

⊕

First system of musical notation. Treble clef, key of D major (two sharps), 3/8 time. The melody in the treble staff begins with a mezzo-forte (*m*) dynamic and consists of eighth-note patterns. The bass staff provides a simple accompaniment with dotted half notes, starting with a piano (*p*) dynamic.

Second system of musical notation. Treble clef, key of D major, 3/8 time. The melody continues with eighth-note patterns. The bass staff continues with dotted half notes. The system concludes with a double bar line and the word "FINE." written above the treble staff.

Third system of musical notation. Treble clef, key of D major, 3/8 time. The treble staff features a piano (*p*) dynamic with dotted half notes. The bass staff features a mezzo-forte (*m*) dynamic with eighth-note patterns.

Fourth system of musical notation. Treble clef, key of D major, 3/8 time. The treble staff features dotted half notes, ending with a fermata and the marking "D.C." (Da Capo). The bass staff features eighth-note patterns, also ending with a fermata.

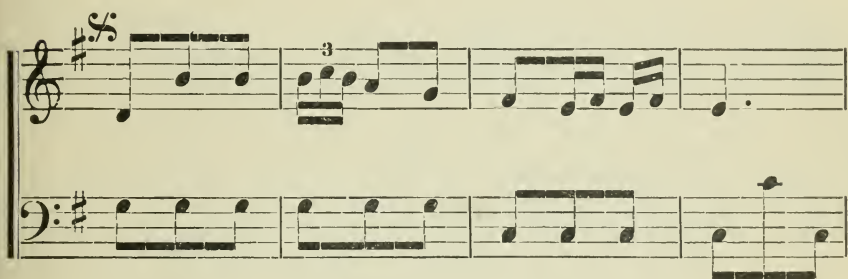
WALTZ SONG.



158

KATE M. PRESTON.

Musical score for "WALTZ SONG." by KATE M. PRESTON. The score is in 3/8 time, key of D major (one sharp). It consists of four systems of two staves each (treble and bass). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with occasional triplets. The bass staff provides a simple accompaniment of eighth notes. The piece ends with a double bar line in the fourth system.

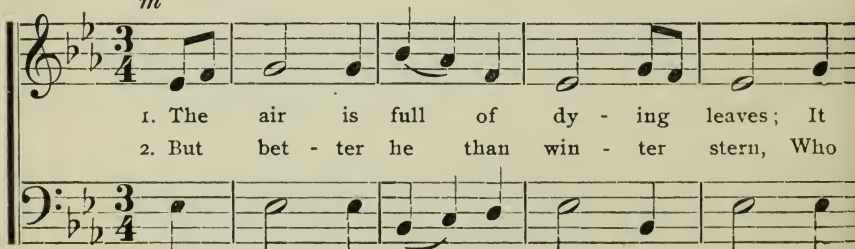
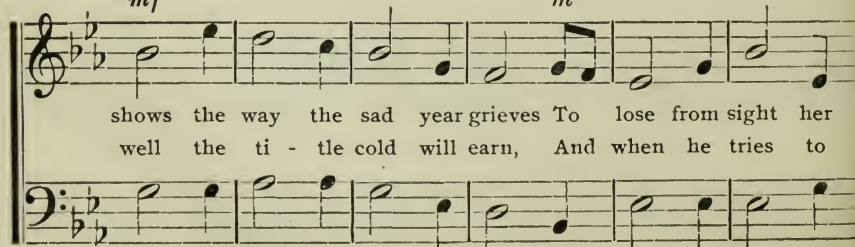




SONG OF THE SEASON.



159

m*mf**m*

mf

fair - est child, The sweet - est tem - pered meek and mild;
be most kind, Cold cut - ting wind is still be - hind;

*p**f*

She hard - ly wel - comes back her son, Who comes when
The moth - er tries to love them all, A - like on

p

sum - mer's reign is done; He's so un - cer - tain
each her smiles do fall; But no - tice this she

f

in his ways, Has such un - pleas - ant dust - y days.
on - ly grieves For sum - mer fair with fall - ing leaves.

CHAPTER XIII.

BASS CLEF.

KEYS OF F AND B \flat .*GENERAL EXERCISES FOR DAILY PRACTICE.*

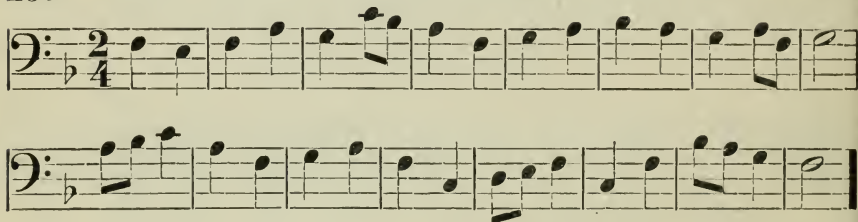
Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable, in all keys on the bass clef, duet singing, and questions in theory.

EXPLANATORY.—Question the class in reference to the use of two figures, also in regard to the number and kind of notes each measure contains, and continue the practice of forming measures in double and triple varieties of time.

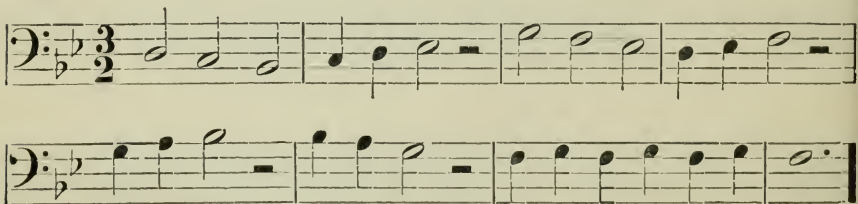
Practice the following exercises, reading each one by interval and letter, and singing with different degrees of expression.

EXERCISES.

160

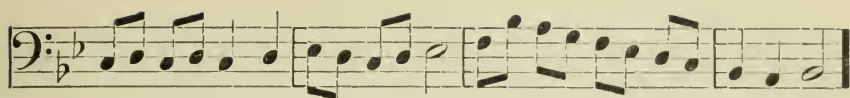


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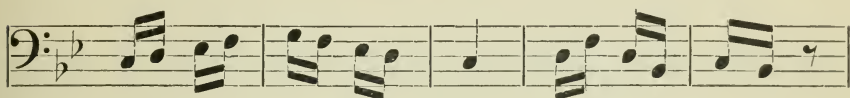


162





163

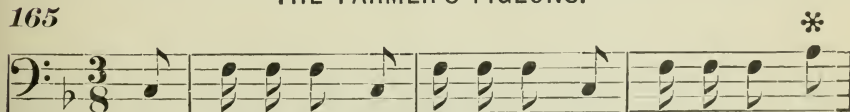


164

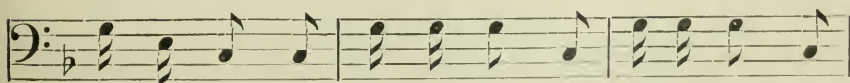


THE FARMER'S PIGEONS.

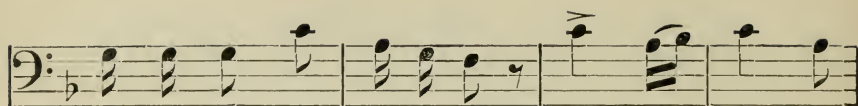
165



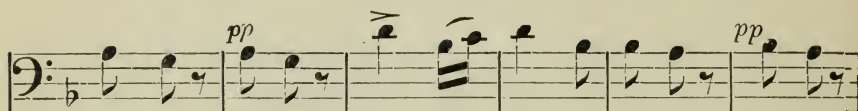
A pig-eon house the farm-er had, Out of it twen - ty



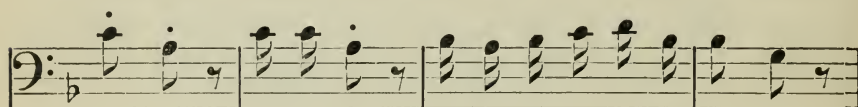
pig - eons fled; A pig - eon house the farm-er had, Out



of it twen - ty pig-eons fled; Can he ev - er



catch them, catch them, Can he ev - er catch them, catch them?



O, no! no, no, no! He can nev-er, nev-er catch them,

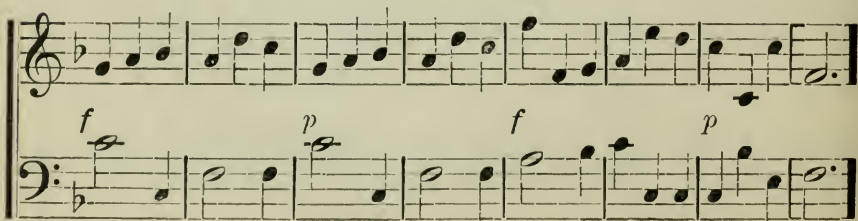
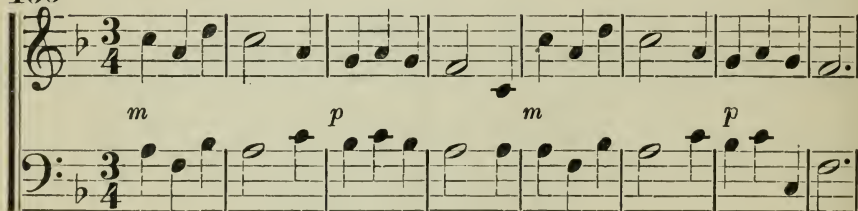


O, no! no, no, no! He can nev-er, nev-er catch them.

SOLFEGGIO.

166

⊕



SOLFEGGIO.



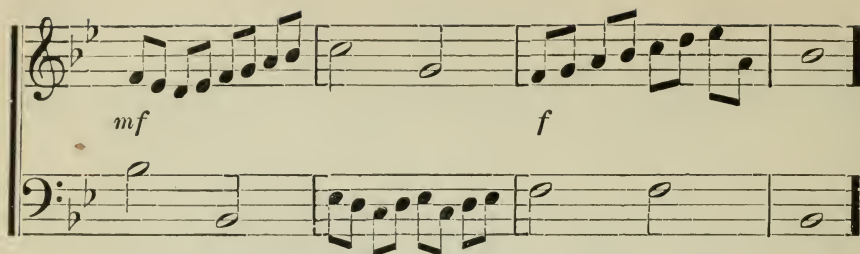
167

First system of musical notation (measures 167-169). The key signature is B \flat (one flat) and the time signature is 4. The notation is in bass clef. Measure 167: Treble staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3); Bass staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3). Measure 168: Treble staff has a half note E \flat (A \flat 3) and a half note D \flat (G \flat 3); Bass staff has a half note E \flat (A \flat 3) and a half note D \flat (G \flat 3). Measure 169: Treble staff has a half note C \flat (B \flat 3) and a half note B \flat (A \flat 3); Bass staff has a half note C \flat (B \flat 3) and a half note B \flat (A \flat 3). Dynamics: *mf* (mezzo-forte) is marked under the first measure, and *m* (mezzo) is marked under the third measure.

Second system of musical notation (measures 170-172). Measure 170: Treble staff has a half note B \flat (A \flat 3) and a half note A \flat (G \flat 3); Bass staff has a half note B \flat (A \flat 3) and a half note A \flat (G \flat 3). Measure 171: Treble staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3); Bass staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3). Measure 172: Treble staff has a half note E \flat (A \flat 3) and a half note D \flat (G \flat 3); Bass staff has a half note E \flat (A \flat 3) and a half note D \flat (G \flat 3). Dynamics: *mf* (mezzo-forte) is marked under the second measure.

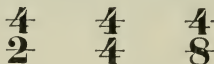
Third system of musical notation (measures 173-175). Measure 173: Treble staff has a half note C \flat (B \flat 3) and a half note B \flat (A \flat 3); Bass staff has a half note C \flat (B \flat 3) and a half note B \flat (A \flat 3). Measure 174: Treble staff has a half note A \flat (G \flat 3) and a half note G \flat (B \flat 4); Bass staff has a half note A \flat (G \flat 3) and a half note G \flat (B \flat 4). Measure 175: Treble staff has a half note F \flat (A \flat 3) and a half note E \flat (A \flat 3); Bass staff has a half note F \flat (A \flat 3) and a half note E \flat (A \flat 3). Dynamics: *m* (mezzo) is marked under the first measure, and *mf* (mezzo-forte) is marked under the third measure.

Fourth system of musical notation (measures 176-178). Measure 176: Treble staff has a half note D \flat (G \flat 3) and a half note C \flat (B \flat 3); Bass staff has a half note D \flat (G \flat 3) and a half note C \flat (B \flat 3). Measure 177: Treble staff has a half note B \flat (A \flat 3) and a half note A \flat (G \flat 3); Bass staff has a half note B \flat (A \flat 3) and a half note A \flat (G \flat 3). Measure 178: Treble staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3); Bass staff has a half note G \flat (B \flat 4) and a half note F \flat (A \flat 3). Dynamics: *m* (mezzo) is marked under the second measure.




CHAPTER XIV.

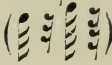
QUADRUPLE VARIETIES.



A *Double note* is equivalent in time to two whole notes.

The double note is made with an open head and *double lines* on either side.

The *Sixteenth rest* is made with a stem and two hooks .

Thirty second and *Sixty fourth* notes and rests () are used chiefly in *Instrumental music*.

Singing is called *Vocal Music*.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable, in all keys on bass clef, duet singing, and questions in theory.

EXPLANATORY.—Question class before singing an exercise, in reference to the figures indicating the time.

Dictate the following note words to be written by class on the bass clef: *Bagdad, decade, cbbbed, edged, faded, fagged, gagged.*

Require class to look through each exercise and say whether each measure contains equivalents or the exact number of notes indicated by the figures.

Let the class write on slate or paper, as many measures as possible in each variety of time.

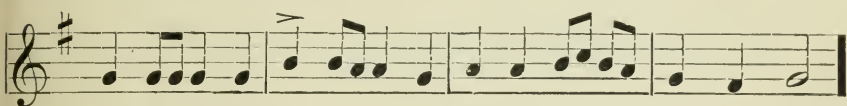
EXERCISES.

168

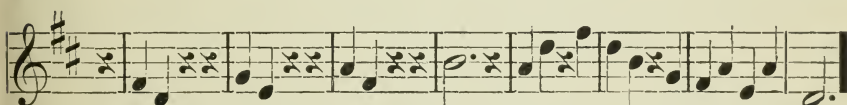
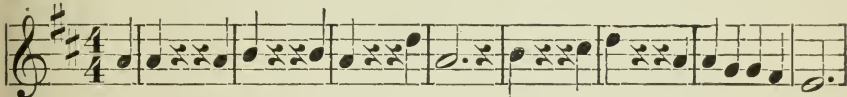




169



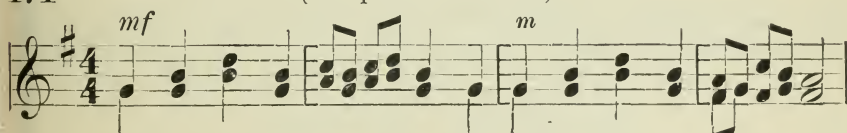
170



LO! THE BRIGHT ROSY MORNING.

171

(Two parts on one staff.)



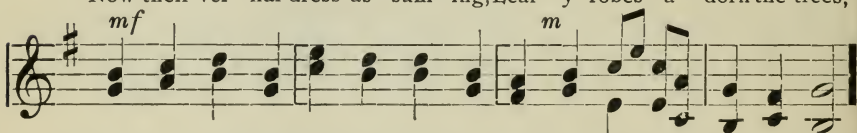
1. Lo! the bright, the rosy morn-ing Calls me forth to take the air;
2. See the ear-ly blossoms springing; See the joc-und lambkins play;
3. Now the kind re-fresh-ing showers Wa-ter all the plains a-round;



Cheer-ful spring with smiles return-ing Ush-ers in the new-born year.
 Hear the lark and lin-net sing-ing Wel-come to the new-born day.
 Spring-ing grass and paint-ed flow-ers In the smil-ing meads a-bound.

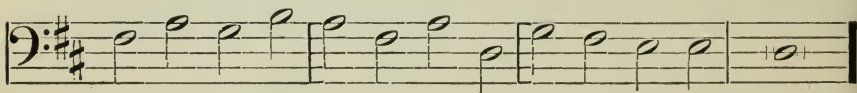
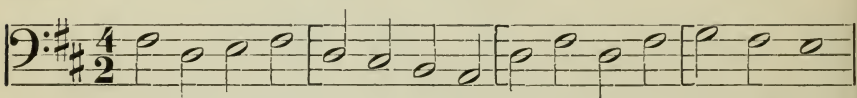


Na - ture now in all her beau - ty, With her gent - ly moving tongue,
Ver - nal mu - sic soft - ly sound - ing, Ech - oes thro' the ver - dant grove;
Now their ver - nal dress as - sum - ing, Leaf - y robes a - dorn the trees;

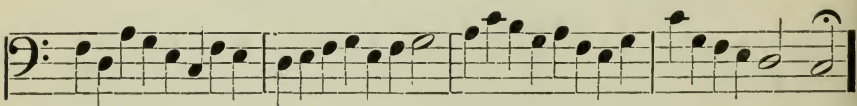
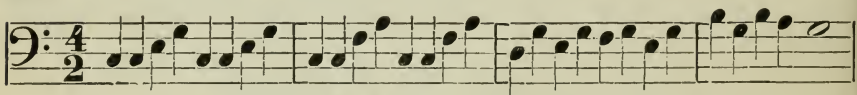


Prompts me to the pleas - ing du - ty Of a grate - ful morn - ing song.
Nat - ure now with life a - bounding, Swells with har - mo - ny and love.
O - dors now the air per - fum - ing, Sweet - ly swell the gen - tle breeze.

172

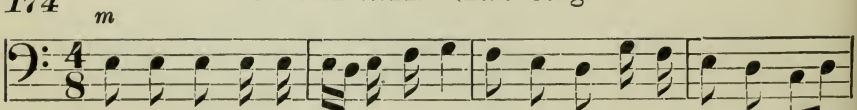


173

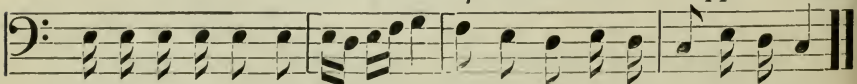


174

UP THE HILL. (Echo Song.)



Up the hill on a bright sunny morn, Voices clear as the bu - gle horn,
f *pp* FINE.



List - en to the ech - oes as they flow, Here we go, here we go, here we go,

m *f* *pp*

Come, come, fol - low me. Yes, we'll fol - low thee, fol - low thee.

m *Slow.* *D.C.*

Come, come, fol - low me. Yes, we'll fol - low thee, yes, yes, yes.

175

OLD COLONY MARCH.



f

m



SOLFEGGIO.



176



p *m* *p* *m*

mp *mf*

O! GENTLY GLIDES.



177

mp

1. O gent-ly glides our lit - tle boat, As from the shore it parts;
2. O light-ly dips the dash-ing oar, As a-long we slowly skim;
3. List, from the shore the warbling birds Sing sweetly on each tree;

While on the wa-ters thus we float With light and joy-ous hearts.
 We watch the far re-ced-ing shore, Seen in the dis-tance dim.
 And hear the dis-tant low-ing herds That wan-der o'er the lea.

mf CHORUS. *quicker.*

And the oars they beam In the sun-ny gleam, As o'er the waves we

mf

go, O'er the sparkling tide As we swiftly glide, And the breezes softly blow.

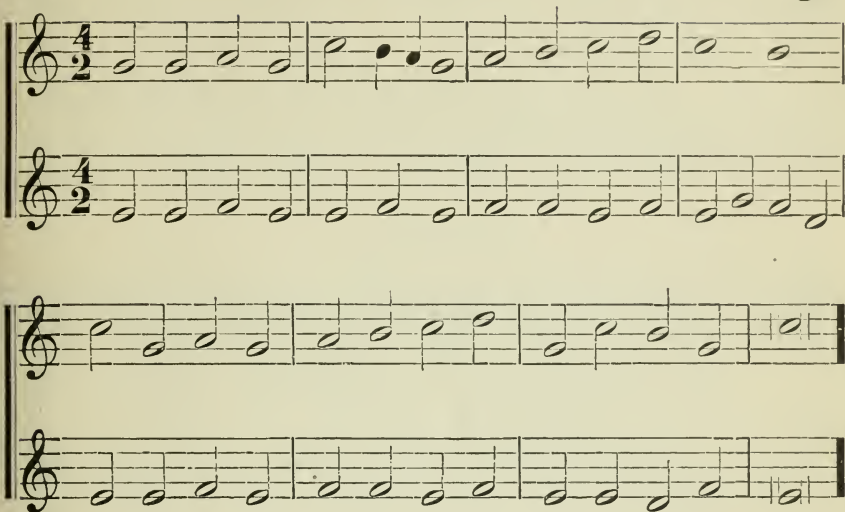
178 SOLFEGGIO. ⊕

mf *m*

mf *m*

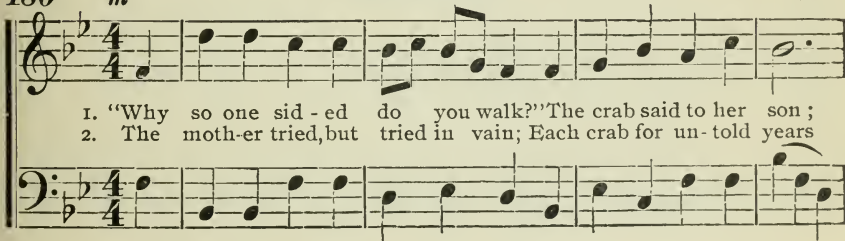
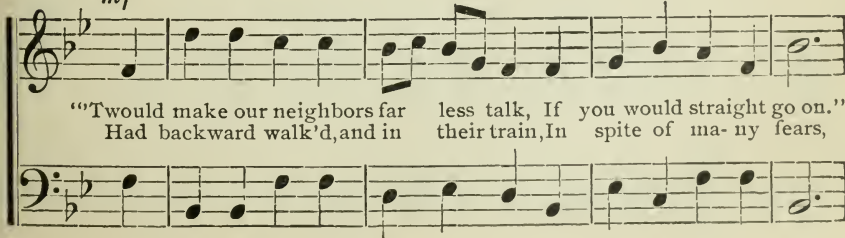
SOLFEGGIO.

179



CRAB LOGIC.

180

m*mf*

mf

"Well, moth-er, show me how to go, I'm sure I can but try;
The chil - dren fol-low'd in the line Each fa - ther walk'd be- fore;

mf

And to your will I'll glad - ly bow, But show me how and why."
And thus 'twill be in fu - ture years, As it has been be fore.

181

SOLFEGGIO.



mf

1st Ending.

2d Ending.

FINE.

FINE.

p *D.C. 2d End.*

182

MERRY MAY.

Tyrolean.

p

1. The sweet birds are sing - ing from ar - bor to
 2. Our sis - ters to meet us are now on the
 3. The cat - tle are low - ing, come up from your

spray, From ar - bor to spray, And cheer - i - ly
 way, Are now on the way With gar - lands to
 hay, Come up from your hay; The morn - ing is

sing - ing of spring-time and May, Mer-ry May, mer-ry May.
 greet us, and songs of the May, Mer-ry May, mer-ry May.
 May, mer-ry May, mer-ry May, Mer-ry May, mer-ry May.

REFRAIN.

f

Sing, shep-herds, sing with me, Mer-ry May, mer-ry May,

m

Sing, shep-herds, sing with me, mer-ry, mer-ry May.

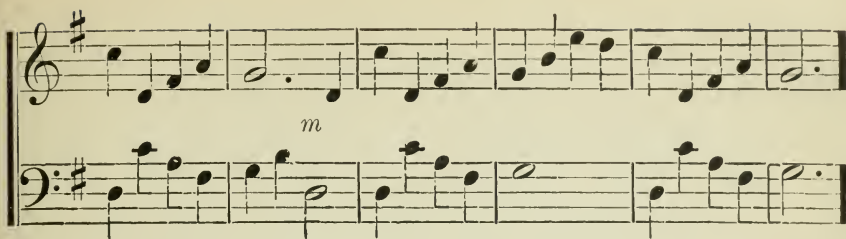
183 **SOLFEGGIO.** \oplus

m *p* *m*

m *f* *m*

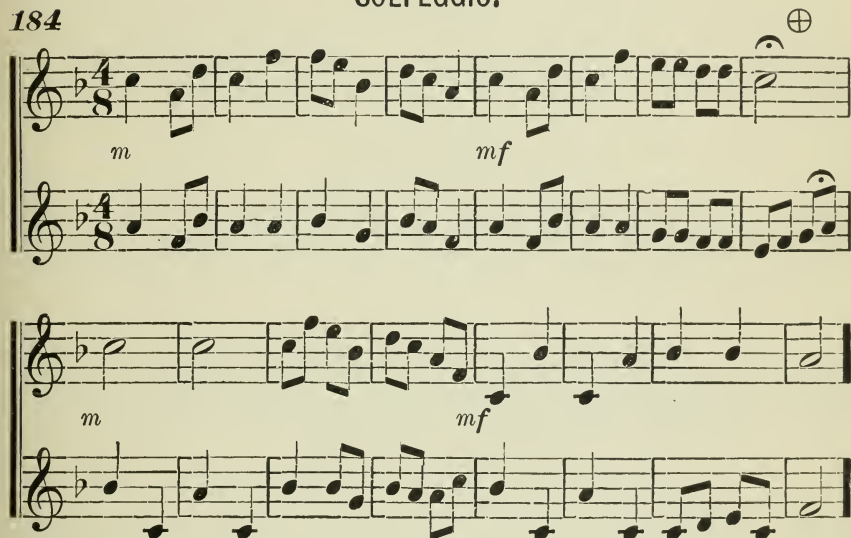
p *mf*

f *mf*



SOLFEGGIO.

184



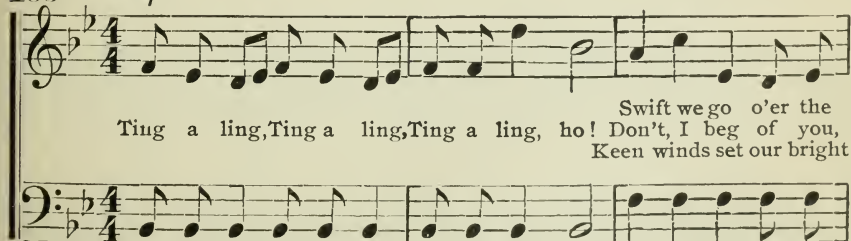
TING A LING, HO!



E. WISWELL PLATT.

KATE M. PRESTON.

185

mf

daz - zling snow, Quite like a bird on the wing we go.
cry out whoa; Who on a sleigh ride would go so slow.
cheeks a - glow, Quicken'd with new life our blood doth flow.

m REFRAIN.
Ting a ling, Ting a ling, Ting a ling, ho! Ting a ling, on we

f
gai - ly go, Ting a ling o'er the glist'ning snow, Ting a ling, ho!

Ting a ling, ho! Ting a ling, ting a ling, ho!

CHAPTER XV.

FOURTHS AND FIFTHS WITH TWO NOTES TO THE BEAT SLURRED.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words, and short cadences by syllable in all keys on bass clef, duet singing, and questions in theory.

EXPLANATORY.—Practice the following exercises as heretofore, each exercise to be sung at least once without slurs.

186

EXERCISES.



187



SOLFEGGIO.



191

Exercise 191 consists of six staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains five measures of music, with dynamics *f*, *p*, and *f* indicated below the first, third, and fifth measures respectively. The second staff continues the melody with five measures. The third staff also contains five measures, with dynamics *p*, *f*, and *p* indicated below the first, third, and fifth measures. The fourth staff continues the melody with five measures. The fifth staff contains five measures, with dynamics *f* and *p* indicated below the first and third measures. The sixth staff concludes the exercise with five measures.

SOLFEGGIO.



192

Exercise 192 consists of two staves of music in 4/4 time. The first staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, with rests in the first and third measures. The second staff is in bass clef with the same key signature and contains four measures of music, with rests in the first and third measures.



VACATION SONG.



193

m

1. Ho, ho vacation days are here, We welcome them with right good cheer;
 2. Ho, ho the hill the wood, the dale, The lake on which we used to sail,
 3. Ho, ho the hours will quick-ly fly, And soon va - ca - tion time be by ;

p

Tralala lala la, Tralalalala la, Tralalalala la, Tra la la,

m

FINE.

In wisdom's shall we love to be, But yet 'tis pleasant to be free.
 We greet you all with right good cheer In thought unchanged again we're here.
 Ah! then we'll all in glad re-frain, Sing wel-come to our school a-gain.

p

Tra lala lala la, Tralalalala la, Tralalalala la la la.

f

Hap-py now are we, Hap-py to be free, Happy now are we to be free,

m

Hap - py,

Hap - py,

Hap - py to be free,

m *D.C.*

Hap - py, Hap - py, Hap - py to be free. *D.C.*

f

Hap - py now are we, Happy to be free, Happy now are we to be free,

Detailed description: This musical score is for a song. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains three measures of music, each starting with a mezzo-forte (*m*) dynamic. The notes are slurred in pairs, representing fourths and fifths. The bottom staff is in bass clef with the same key signature. It contains three measures of music, each starting with a forte (*f*) dynamic. The notes are also slurred in pairs. Below the staves, the lyrics are written: 'Hap - py, Hap - py, Hap - py to be free.' followed by 'D.C.' and 'Hap - py now are we, Happy to be free, Happy now are we to be free,'.

194

SOLFEGGIO.

⊕

m

mf

Detailed description: This is a Solfeggio exercise. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It contains eight measures of music, each starting with a mezzo-forte (*m*) dynamic. The notes are slurred in pairs, representing fourths and fifths. The bottom staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a mezzo-forte (*mf*) dynamic. The notes are also slurred in pairs.

195

SOLFEGGIO.

⊕

f

Detailed description: This is a Solfeggio exercise. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. It contains eight measures of music, each starting with a forte (*f*) dynamic. The notes are slurred in pairs, representing fourths and fifths. The bottom staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a forte (*f*) dynamic. The notes are also slurred in pairs.

m *mf*

TRICKSY SPRITE.



196

1. I know a trick - sy lit - tle sprite, His
 2. You speak a - bout him ev - 'ry hour, When
 3. To speak his name I am a - fraid, But

name I will not tell; His ev - 'ry
 things are to be done; He holds you
 if his pow'r you'll break, Most will - ing

name, his name I will not tell.
 things, when things are to be done.
 if his pow'r his pow'r you'll break.

mo - tion's full of spite, And you all know him well.
 all with - in his pow'r, You don't es - cape, not one;
 I to give my aid, *can't* is the name I speak.

CHAPTER XVI.

TRIPLETS WITH THIRDS.

GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, locating letters, note words, and short cadences, by syllable in all keys on bass clef. Duet singing and questions in theory.

EXPLANATORY.—Each exercise to be practiced as heretofore.

197

EXERCISES.



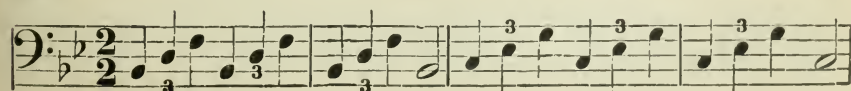
198

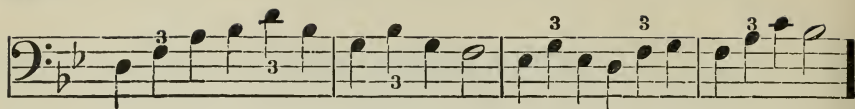


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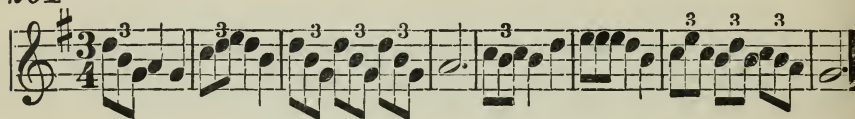


200





201



202



203

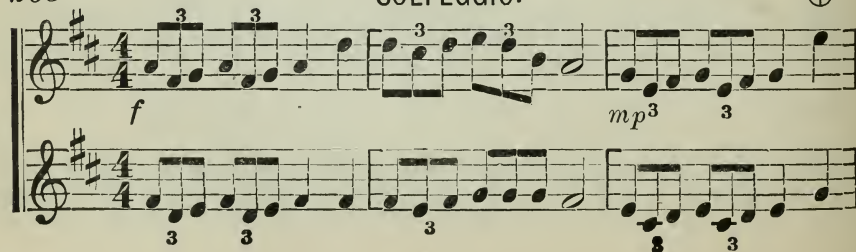


204



205

SOLFEGGIO.



First system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). The music features eighth-note triplets and groups of three sixteenth notes. The first staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The dynamic marking *f* (forte) is placed between the two staves.

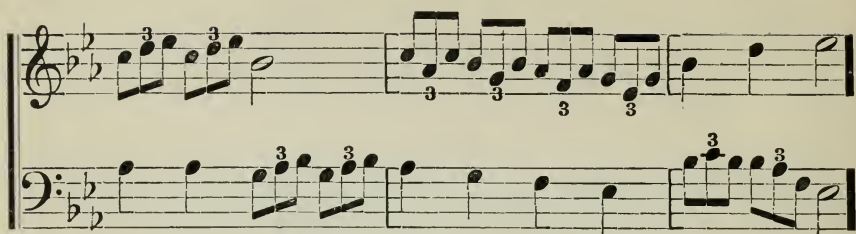
Second system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). The music continues with eighth-note triplets and groups of three sixteenth notes. The first staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The dynamic marking *mp* (mezzo-piano) is placed between the two staves.

SOLFEGGIO.

206

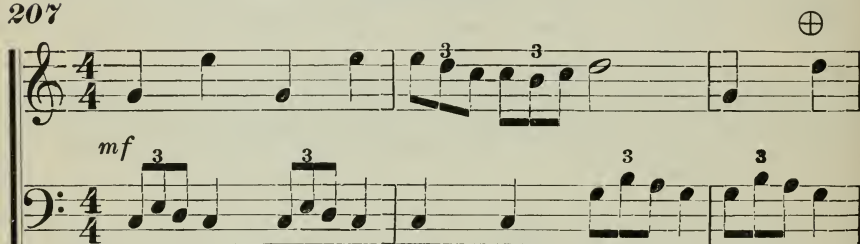
First system of musical notation for 'SOLFEGGIO.' It consists of two staves in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. The music features eighth-note triplets and groups of three sixteenth notes. The first staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. A circled cross symbol (⊕) is placed above the first staff.

Second system of musical notation for 'SOLFEGGIO.' It consists of two staves in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. The music continues with eighth-note triplets and groups of three sixteenth notes. The first staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a triplet of eighth notes.



SOLFEGGIO.

207



SOLFEGGIO.

208

mf *mp*

mf

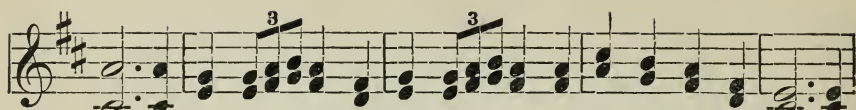
DOWN WHERE THE SEA-NYMPHS PLAY.

209

Slow.

*

1. I know a spot where sea-nymphs play In rev-els wild and
2. How sweet at twilight's love-ly hour, With-in those haunts to
free, And I have tho't 'mid scenes so gay, With them I'd love to
rest, En-chant-ed by the fair-y's pow'r, By crys-tal waves ca-

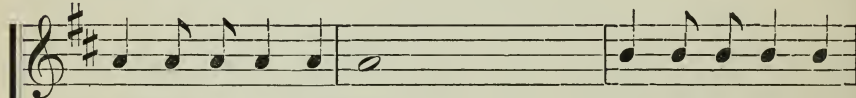


be; 'Mid co - ral groves, a fair - y band Link'd hand in hand they glide, Or
- res's'd, While sweetly echoing far and near, Ae - o - lian murmurs rise; And



in their scol - lop - shells so grand, Float on the rip - pling tide.
weave de - li - cious songs to cheer Each moment as it flies.

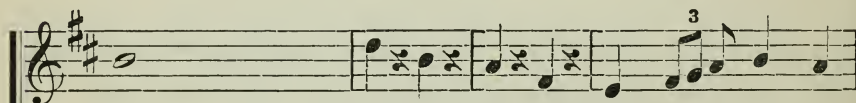
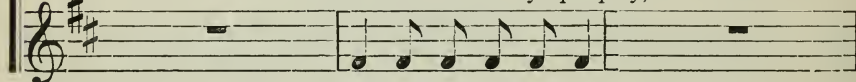
1st PART.



Down-where the sea-nymphs play, Down where the sea-nymphs

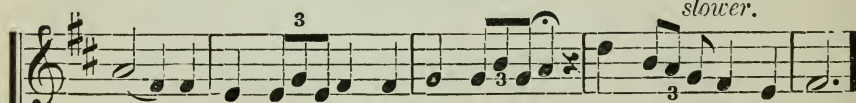
2d PART.

Down where the sea-nymphs play,

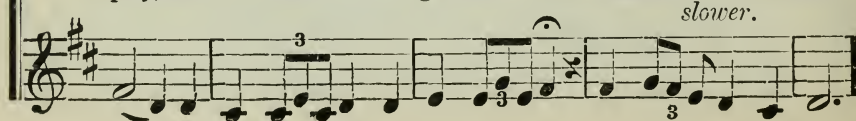


play, Down, down, down, down, Down where the sea-nymphs

Down where the sea-nymphs play,



play, And I have oft-en long'd to be Down where the sea-nymphs play.

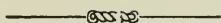


1. What is the difference of pitch between Ladies and Gentlemen's voices?
2. What are childrens' voices like?
3. What number of the scale must gentlemen sing, to bring their voices in unison with ladies singing *one* of the scale?
4. What does the word unison mean?
5. How is the difference in pitch between Ladies and Gentlemen's voices indicated?
6. By what sign is the part for Ladies' voices indicated?
7. What is the order of letters fixed by the treble clef?
8. By what sign is the part for Gentlemen's voices indicated?
9. What is the order of letters fixed by the bass clef?
10. How may the scale on the bass clef be extended?
11. For what does double *p* stand?
12. For what does double *f* stand?
13. In how many parts may music be written?
14. What is a piece written for a single voice called?
15. What is a piece written for two voices called?
16. What is a piece written for many voices called?
17. What is a score?
18. What is the double line uniting the parts at the commencement of a piece of music called?
19. What does the word equivalent mean?
20. How much time may one quarter note or its equivalent receive?
21. How much time may one half note or its equivalent receive?
22. How much time may one eighth note or its equivalent receive?
23. To what does the use of three different notes to beats give rise?
24. How are varieties of time distinguished from each other?
25. Name the varieties of double time, of triple time, of quadruple time?
26. What does the upper figure always show?
27. What does the lower figure always show?
28. What do the two figures together show?
29. What does a dot placed to the right of any note or rest add?
30. To what is a dotted whole note equivalent?
31. To what is a dotted half note equivalent?
32. To what is a dotted quarter note equivalent?
33. To what is a dotted eighth note equivalent?
34. How is the eighth rest made?
35. To what is a double note equivalent?
36. How is the double note made?
37. How is the Sixteenth rest made?
38. In what kind of music are thirty-second and sixty-fourth notes and rests chiefly used?
39. What kind of music is singing called?

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SIXTH GRADE.



GENERAL SUBJECTS: THREE PART MUSIC, HALF BEATS, COMPOUND TIME.

ORDER OF TOPICS.

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SIXTH GRADE.

CHAPTER I.

THREE PART MUSIC.

KEYS C, G, F.

A piece of music written for three voices is called a *Trio*.

A combination of three or more notes is called a *Chord*.

A chord of three alternate notes is called a *Triad*.

The three kinds of triads in common use are *Major*, *Minor*, and *Diminished*.

Major triads are founded on numbers *one*, *four*, and *five* of the scale.

Minor triads are founded on numbers *two*, *three*, and *six* of the scale.

The diminished triad is founded on number *seven* of the scale.

Triads may be written in *three different positions*.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound in all keys and on both clefs. Chord practice, questions in theory, Triple Trio singing.

EXPLANATORY.—For triad practice, make three divisions of the class, each division to sing the note assigned, and all ending with the chord of three notes, the whole exercise to be sung in perfect time, teacher calling the divisions as they sing.

When the class can sing well by division, number the pupils one, two, three, all around the room, the numbers to represent divisions and sing as before, finally sing with the vowel O.

Insist that the pupils shall write out dictation exercises rapidly and distinctly, using simple note heads without form or measure, in order to facilitate writing. Let there be a constant change of clef and key.

At the beginning of the year, organize the entire class into choirs of nine singers each, (*Triple Trios*) placing weak voices with strong ones; Later in the year, reduce the choirs to *Double Trios*, and at the close, organize all who can carry their parts, into *Single Trios*.

Introduce the practice of singing exercises with the syllable La.

CHORD PRACTICE.

MAJOR TRIADS FOUNDED ON *ONE* OF THE SCALE.
1-3-5.

1 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

2 SOLFEGGIO. ⊕

1st PART.

2d PART.

BASS.

SOLFEGGIO.

Blue bells of Scotland. †

3

*dim.**dim.*

The first system of musical notation consists of three staves (treble, treble, and bass clefs) in 4/4 time, key of B-flat major. The first staff begins with a *dim.* marking. The second staff also begins with a *dim.* marking. The third staff begins with a *dim.* marking. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

*mf**mf**mf*

The second system of musical notation consists of three staves (treble, treble, and bass clefs) in 4/4 time, key of B-flat major. The first staff begins with a *mf* marking. The second staff also begins with a *mf* marking. The third staff begins with a *mf* marking. The music continues with a mix of eighth and sixteenth notes, with some measures containing rests.

*dim.**dim.**dim.*

The third system of musical notation consists of three staves (treble, treble, and bass clefs) in 4/4 time, key of B-flat major. The first staff begins with a *dim.* marking. The second staff also begins with a *dim.* marking. The third staff begins with a *dim.* marking. The music concludes with a final measure on each staff, marked with a double bar line.

THE SUMMER'S DEPARTED.

4

Young Minstrel.

1. The sum-mer's de-part-ed, so gen-tle and brief;
 2. In red and in pur-ple, the leaves seem to bloom,
 3. Yet sad as the whis-pers of sor-row, its breath,

f
 The Au-tumn is come with its dry yel-low leaf.
 But win-ter, cold win-ter, hath spok-en their doom;
 And touch-ing its hues as the gar-ments of death;

p
 Its breath's in the val-ley, its voice in the breeze,
 And those that may seem with the ru-bies to vie,
 Still Au-tumn, tho' sad and though mourn-ful it be,

f
 A rich col-ored hue is spread o-ver the trees.
 They tell us that beau-ty blooms on-ly to die.
 With fruits and with flow-ers, is wel-come to me.

5

SOLFEGGIO.

⊕



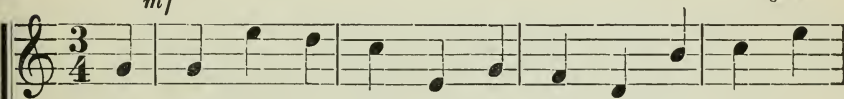
THE LARK'S EARLY WARNING.

†

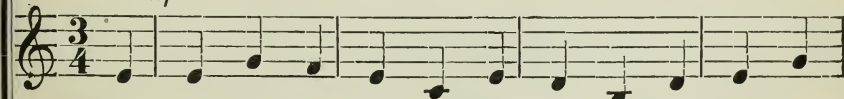
6

mf

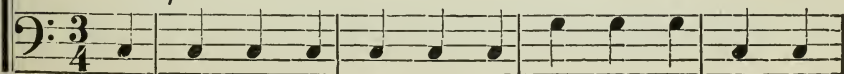
Hungarian.



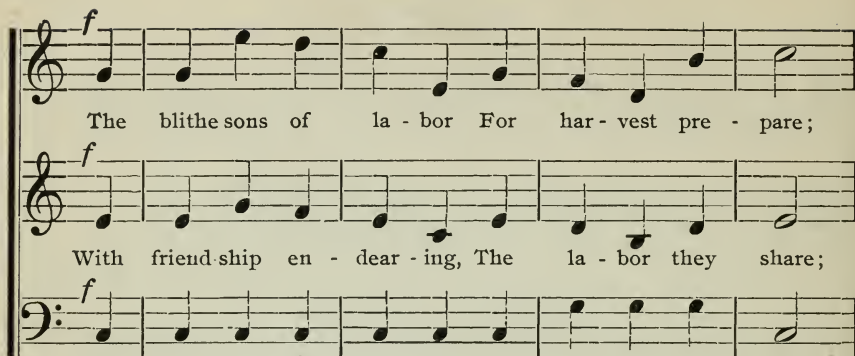
1. The lark's ear - ly warn - ing Pro-claims the bright morn - ing.

mf

2. The pros - pect is cheer - ing, Such plen - ty ap - pear - ing,

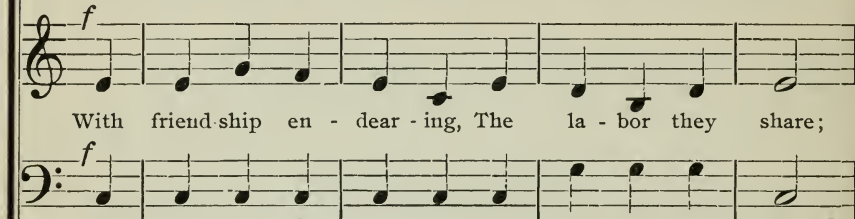
mf

f



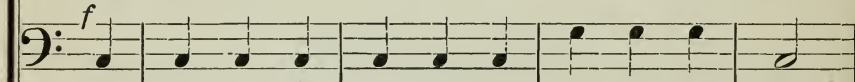
The blithe sons of la - bor For har - vest pre - pare ;

f

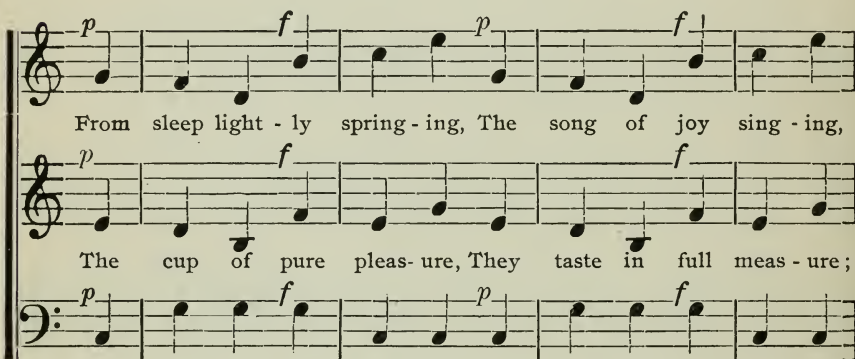


With friend - ship en - dear - ing, The la - bor they share ;

f

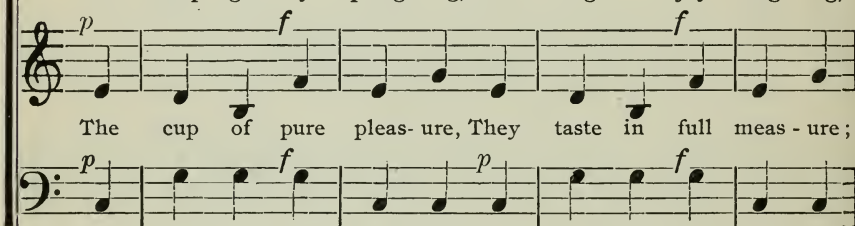


p *f* *p* *f*



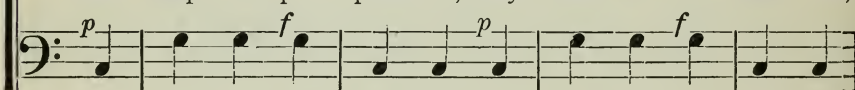
From sleep light - ly spring - ing, The song of joy sing - ing,

p *f* *f*

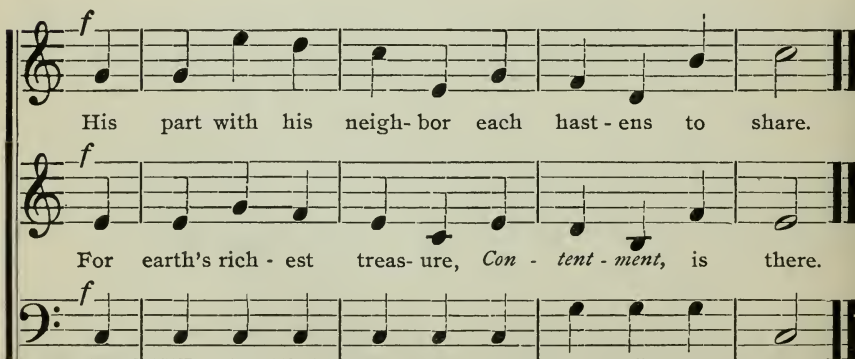


The cup of pure pleas - ure, They taste in full meas - ure ;

p *f* *p* *f*




f



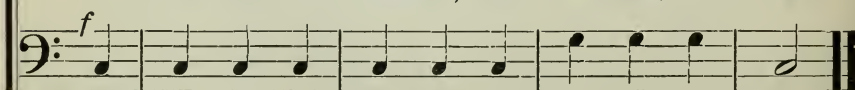
His part with his neigh - bor each hast - ens to share.

f



For earth's rich - est treas - ure, Con - tent - ment, is there.

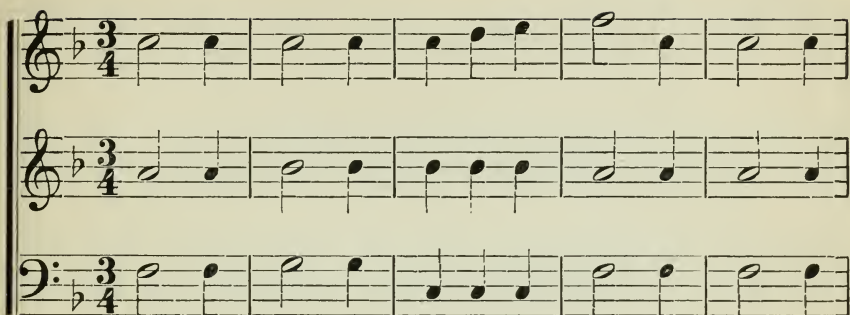
f



SOLFEGGIO.



7



8

SOLFEGGIO.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef (Right Hand). The key signature is one sharp (F#). The time signature is 4/4. The melody is written in the Treble Clef (Right Hand). The lyrics are written below the staves.

Right Hand (Treble Clef):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Measure 2: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Measure 3: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter)
- Measure 4: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter)
- Measure 5: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter)
- Measure 6: F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter)
- Measure 7: C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter)
- Measure 8: G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter)
- Measure 9: D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter)
- Measure 10: A9 (quarter), B9 (quarter), C10 (quarter), D10 (quarter)
- Measure 11: E10 (quarter), F#10 (quarter), G10 (quarter), A10 (quarter)
- Measure 12: B10 (quarter), C11 (quarter), D11 (quarter), E11 (quarter)
- Measure 13: F#11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter)
- Measure 14: C12 (quarter), D12 (quarter), E12 (quarter), F#12 (quarter)
- Measure 15: G12 (quarter), A12 (quarter), B12 (quarter), C13 (quarter)
- Measure 16: D13 (quarter), E13 (quarter), F#13 (quarter), G13 (quarter)
- Measure 17: A13 (quarter), B13 (quarter), C14 (quarter), D14 (quarter)
- Measure 18: E14 (quarter), F#14 (quarter), G14 (quarter), A14 (quarter)
- Measure 19: B14 (quarter), C15 (quarter), D15 (quarter), E15 (quarter)
- Measure 20: F#15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter)
- Measure 21: C16 (quarter), D16 (quarter), E16 (quarter), F#16 (quarter)
- Measure 22: G16 (quarter), A16 (quarter), B16 (quarter), C17 (quarter)
- Measure 23: D17 (quarter), E17 (quarter), F#17 (quarter), G17 (quarter)
- Measure 24: A17 (quarter), B17 (quarter), C18 (quarter), D18 (quarter)
- Measure 25: E18 (quarter), F#18 (quarter), G18 (quarter), A18 (quarter)
- Measure 26: B18 (quarter), C19 (quarter), D19 (quarter), E19 (quarter)
- Measure 27: F#19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter)
- Measure 28: C20 (quarter), D20 (quarter), E20 (quarter), F#20 (quarter)
- Measure 29: G20 (quarter), A20 (quarter), B20 (quarter), C21 (quarter)
- Measure 30: D21 (quarter), E21 (quarter), F#21 (quarter), G21 (quarter)
- Measure 31: A21 (quarter), B21 (quarter), C22 (quarter), D22 (quarter)
- Measure 32: E22 (quarter), F#22 (quarter), G22 (quarter), A22 (quarter)
- Measure 33: B22 (quarter), C23 (quarter), D23 (quarter), E23 (quarter)
- Measure 34: F#23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter)
- Measure 35: C24 (quarter), D24 (quarter), E24 (quarter), F#24 (quarter)
- Measure 36: G24 (quarter), A24 (quarter), B24 (quarter), C25 (quarter)
- Measure 37: D25 (quarter), E25 (quarter), F#25 (quarter), G25 (quarter)
- Measure 38: A25 (quarter), B25 (quarter), C26 (quarter), D26 (quarter)
- Measure 39: E26 (quarter), F#26 (quarter), G26 (quarter), A26 (quarter)
- Measure 40: B26 (quarter), C27 (quarter), D27 (quarter), E27 (quarter)
- Measure 41: F#27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter)
- Measure 42: C28 (quarter), D28 (quarter), E28 (quarter), F#28 (quarter)
- Measure 43: G28 (quarter), A28 (quarter), B28 (quarter), C29 (quarter)
- Measure 44: D29 (quarter), E29 (quarter), F#29 (quarter), G29 (quarter)
- Measure 45: A29 (quarter), B29 (quarter), C30 (quarter), D30 (quarter)
- Measure 46: E30 (quarter), F#30 (quarter), G30 (quarter), A30 (quarter)
- Measure 47: B30 (quarter), C31 (quarter), D31 (quarter), E31 (quarter)
- Measure 48: F#31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter)
- Measure 49: C32 (quarter), D32 (quarter), E32 (quarter), F#32 (quarter)
- Measure 50: G32 (quarter), A32 (quarter), B32 (quarter), C33 (quarter)
- Measure 51: D33 (quarter), E33 (quarter), F#33 (quarter), G33 (quarter)
- Measure 52: A33 (quarter), B33 (quarter), C34 (quarter), D34 (quarter)
- Measure 53: E34 (quarter), F#34 (quarter), G34 (quarter), A34 (quarter)
- Measure 54: B34 (quarter), C35 (quarter), D35 (quarter), E35 (quarter)
- Measure 55: F#35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter)
- Measure 56: C36 (quarter), D36 (quarter), E36 (quarter), F#36 (quarter)
- Measure 57: G36 (quarter), A36 (quarter), B36 (quarter), C37 (quarter)
- Measure 58: D37 (quarter), E37 (quarter), F#37 (quarter), G37 (quarter)
- Measure 59: A37 (quarter), B37 (quarter), C38 (quarter), D38 (quarter)
- Measure 60: E38 (quarter), F#38 (quarter), G38 (quarter), A38 (quarter)
- Measure 61: B38 (quarter), C39 (quarter), D39 (quarter), E39 (quarter)
- Measure 62: F#39 (quarter), G39 (quarter), A39 (quarter), B39 (quarter)
- Measure 63: C40 (quarter), D40 (quarter), E40 (quarter), F#40 (quarter)
- Measure 64: G40 (quarter), A40 (quarter), B40 (quarter), C41 (quarter)
- Measure 65: D41 (quarter), E41 (quarter), F#41 (quarter), G41 (quarter)
- Measure 66: A41 (quarter), B41 (quarter), C42 (quarter), D42 (quarter)
- Measure 67: E42 (quarter), F#42 (quarter), G42 (quarter), A42 (quarter)
- Measure 68: B42 (quarter), C43 (quarter), D43 (quarter), E43 (quarter)
- Measure 69: F#43 (quarter), G43 (quarter), A43 (quarter), B43 (quarter)
- Measure 70: C44 (quarter), D44 (quarter), E44 (quarter), F#44 (quarter)
- Measure 71: G44 (quarter), A44 (quarter), B44 (quarter), C45 (quarter)
- Measure 72: D45 (quarter), E45 (quarter), F#45 (quarter), G45 (quarter)
- Measure 73: A45 (quarter), B45 (quarter), C46 (quarter), D46 (quarter)
- Measure 74: E46 (quarter), F#46 (quarter), G46 (quarter), A46 (quarter)
- Measure 75: B46 (quarter), C47 (quarter), D47 (quarter), E47 (quarter)
- Measure 76: F#47 (quarter), G47 (quarter), A47 (quarter), B47 (quarter)
- Measure 77: C48 (quarter), D48 (quarter), E48 (quarter), F#48 (quarter)
- Measure 78: G48 (quarter), A48 (quarter), B48 (quarter), C49 (quarter)
- Measure 79: D49 (quarter), E49 (quarter), F#49 (quarter), G49 (quarter)
- Measure 80: A49 (quarter), B49 (quarter), C50 (quarter), D50 (quarter)
- Measure 81: E50 (quarter), F#50 (quarter), G50 (quarter), A50 (quarter)
- Measure 82: B50 (quarter), C51 (quarter), D51 (quarter), E51 (quarter)
- Measure 83: F#51 (quarter), G51 (quarter), A51 (quarter), B51 (quarter)
- Measure 84: C52 (quarter), D52 (quarter), E52 (quarter), F#52 (quarter)
- Measure 85: G52 (quarter), A52 (quarter), B52 (quarter), C53 (quarter)
- Measure 86: D53 (quarter), E53 (quarter), F#53 (quarter), G53 (quarter)
- Measure 87: A53 (quarter), B53 (quarter), C54 (quarter), D54 (quarter)
- Measure 88: E54 (quarter), F#54 (quarter), G54 (quarter), A54 (quarter)
- Measure 89: B54 (quarter), C55 (quarter), D55 (quarter), E55 (quarter)
- Measure 90: F#55 (quarter), G55 (quarter), A55 (quarter), B55 (quarter)
- Measure 91: C56 (quarter), D56 (quarter), E56 (quarter), F#56 (quarter)
- Measure 92: G56 (quarter), A56 (quarter), B56 (quarter), C57 (quarter)
- Measure 93: D57 (quarter), E57 (quarter), F#57 (quarter), G57 (quarter)
- Measure 94: A57 (quarter), B57 (quarter), C58 (quarter), D58 (quarter)
- Measure 95: E58 (quarter), F#58 (quarter), G58 (quarter), A58 (quarter)
- Measure 96: B58 (quarter), C59 (quarter), D59 (quarter), E59 (quarter)
- Measure 97: F#59 (quarter), G59 (quarter), A59 (quarter), B59 (quarter)
- Measure 98: C60 (quarter), D60 (quarter), E60 (quarter), F#60 (quarter)
- Measure 99: G60 (quarter), A60 (quarter), B60 (quarter), C61 (quarter)
- Measure 100: D61 (quarter), E61 (quarter), F#61 (quarter), G61 (quarter)
- Measure 101: A61 (quarter), B61 (quarter), C62 (quarter), D62 (quarter)
- Measure 102: E62 (quarter), F#62 (quarter), G62 (quarter), A62 (quarter)
- Measure 103: B62 (quarter), C63 (quarter), D63 (quarter), E63 (quarter)
- Measure 104: F#63 (quarter), G63 (quarter), A63 (quarter), B63 (quarter)
- Measure 105: C64 (quarter), D64 (quarter), E64 (quarter), F#64 (quarter)
- Measure 106: G64 (quarter), A64 (quarter), B64 (quarter), C65 (quarter)
- Measure 107: D65 (quarter), E65 (quarter), F#65 (quarter), G65 (quarter)
- Measure 108: A65 (quarter), B65 (quarter), C66 (quarter), D66 (quarter)
- Measure 109: E66 (quarter), F#66 (quarter), G66 (quarter), A66 (quarter)
- Measure 110: B66 (quarter), C67 (quarter), D67 (quarter), E67 (quarter)
- Measure 111: F#67 (quarter), G67 (quarter), A67 (quarter), B67 (quarter)
- Measure 112: C68 (quarter), D68 (quarter), E68 (quarter), F#68 (quarter)
- Measure 113: G68 (quarter), A68 (quarter), B68 (quarter), C69 (quarter)
- Measure 114: D69 (quarter), E69 (quarter), F#69 (quarter), G69 (quarter)
- Measure 115: A69 (quarter), B69 (quarter), C70 (quarter), D70 (quarter)
- Measure 116: E70 (quarter), F#70 (quarter), G70 (quarter), A7

9

SOLFEGGIO.



A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the voice, the middle for the treble piano, and the bottom for the bass piano. The music is in 3/4 time and G major. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation. The score is presented in a clean, black-and-white format with a light beige background.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The music is in a simple, folk-like style. The vocal line starts with a quarter note G4, followed by an eighth note A4 and a quarter note B4. The guitar line starts with a quarter note G4, followed by an eighth note A4 and a quarter note B4. The bass line starts with a quarter note G3, followed by an eighth note A3 and a quarter note B3. The piece ends with a double bar line.

10 1 *Moderato.*

SCALE ROUND.

NOVELLO.

1 All who sing and wish to please, Must sing in

2 Do Re Mi Fa Sol

3 Na - ture's bless - ings all should seize, Which to

tune, the words ex - - press; Keep the time, take

La Si Do Do Si

ills give sweet re - - dress; Har - - mo - ny bids

breath with ease, The sounds sus - tain, the voice sup - press.

La Sol Fa Mi Re Do.

an - ger cease, And soothes the mind that feels dis - tress.

11

SOLFEGGIO.



First system of exercise 11. Treble and bass staves in 3/4 time. Treble staff begins with a *mf* dynamic. The music consists of eighth and sixteenth notes.

Second system of exercise 11. Treble and bass staves. Treble staff begins with a *f* dynamic. The music continues with eighth and sixteenth notes.

Third system of exercise 11. Treble and bass staves. Treble staff begins with a *p* dynamic. The system concludes with a double bar line.

12

SOLFEGGIO.



Exercise 12. Treble and bass staves in 3/4 time with a key signature of one flat. The music features quarter notes and rests, concluding with a double bar line.

TRUE LIVING.



13 *mf*

To live is to do, what must be done,

mf

p

To work and be true, for life is soon gone;

p

mf

'Tis liv - ing for oth - ers to light - en their load,

mf

'Tis help - ing your broth - er and trust - ing in God.

This block contains a two-staff musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of eighth notes, with some beamed together. The melody is simple and homophonic. The lyrics are written below the top staff.

SOLFEGGIO.

14 *mf* \oplus

p

This block contains a two-staff musical score for measures 14 through 19. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The top staff begins with a dynamic marking of *mf* and a circled plus sign. The bottom staff begins with a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some rests.

FINE.

p

FINE. *mf*

This block contains a two-staff musical score for measures 20 through 25. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The top staff begins with a dynamic marking of *p* and a circled plus sign. The bottom staff begins with a dynamic marking of *mf*. The music consists of eighth and sixteenth notes, with some rests.

D.C.

D.C.

This block contains a two-staff musical score for measures 26 through 31. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music consists of eighth and sixteenth notes, with some rests.

CHAPTER II.

SIXTHS WITH TWO NOTES TO THE BEAT.

Crescendo means gradually *increase* the sound.

Crescendo is indicated by the abbreviation *cres.* or the sign < .

Diminuendo means gradually *diminish* the sound.

Diminuendo is indicated by the abbreviation *dim.* or the sign > .

The *Swell* is a union of crescendo and diminuendo <> .

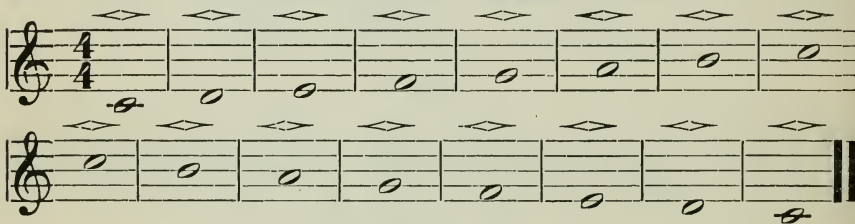
GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound in all keys on both clefs; Chord practice, questions in theory, triple trio singing.

EXPLANATORY.—Introduce practice with the *swell* as indicated in the scale exercise below, also in the present and future chapters. Let the practice of triads be with this form of expression, using vowels as well as syllables. Use *La* with exercise.

15

EXERCISE WITH THE SWELL.



CHORD PRACTICE.

†

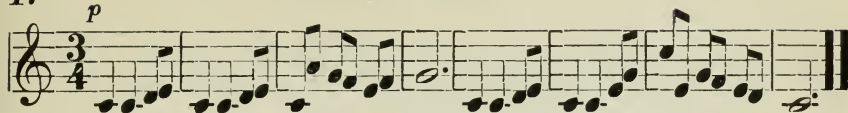
1-3-8.

16

1st Div.	2d Div.	3d Div.	All.	1st Div.	2d Div.	3d Div.	All.

EXERCISES.

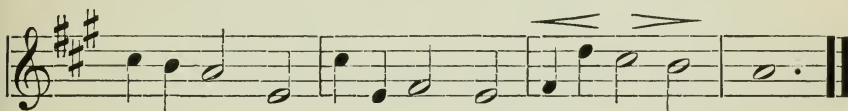
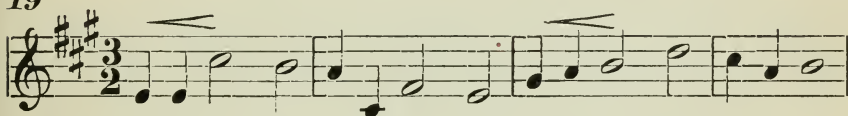
17

p

18



19



20



21

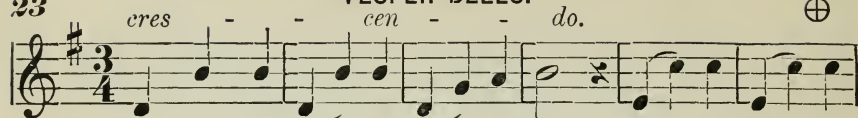


22

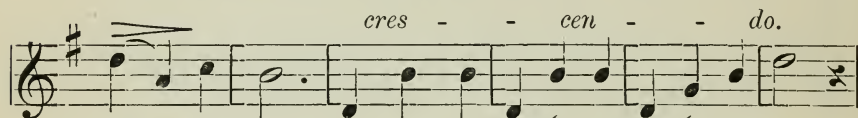
f

23

VESPER BELLS.



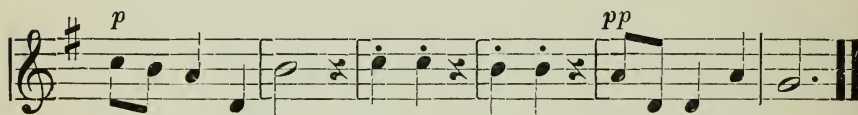
See, broth - ers, how the night comes on; Slow - ly sinks the



set - ting sun. Hark! how the sol - emn ves - pers clear,

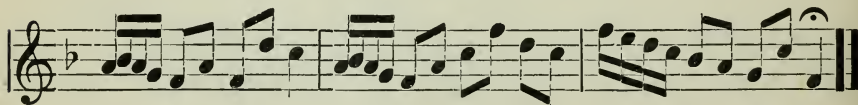
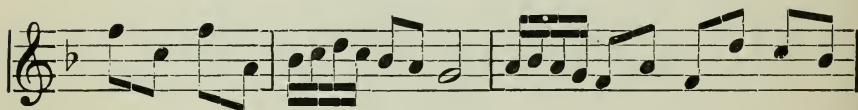
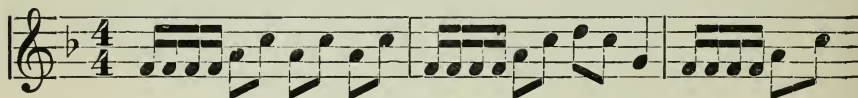


Sweetly ringing, sweetly ringing, fall up-on the ear. Ring-ing sweet - ly,

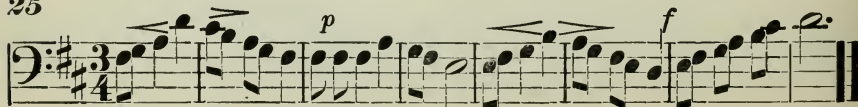


fall up-on the ear, Ring-ing sweet-ly, fall up-on the ear.

24



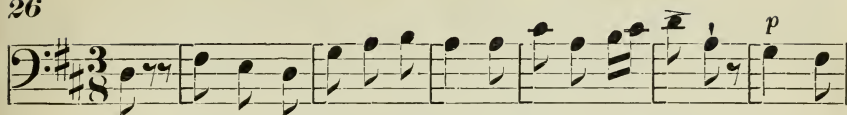
25



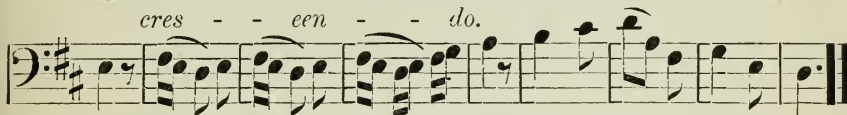
WHEN SHALL WE THREE MEET AGAIN.



26



When, when shall we three meet again, In thun-der or lightning or in
cres - - cen - - do.

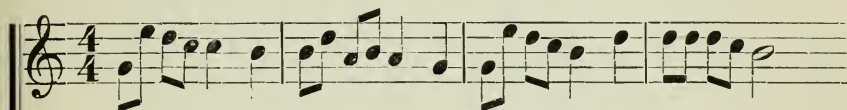
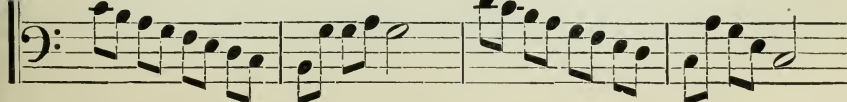


rain? When the hur - ly bur - ly's done, When the bat-tle's lost or won.

SOLFEGGIO.



27

*mf**mf**p**mf*

p

p

f

f

28

LIVE FOR SOMETHING.

1. Live for something, be not i - dle, Look a - bout you for em - ploy,
2. Fold - ed hands are ev - er wea - ry, Sel - fish hearts are nev - er gay,

Sit not down to use-less dreaming, La - bor is the sweet-est joy.
Life for you has ma - ny du - ties, Act - ive be then while you may.

SOLFEGGIO.

29

p

mf

p *f*

p *f*

30

O'ER THE SEA.

1. O'er the sea, o'er the sea, Swells the sound of mel - o - dy;
 2. Soft and low, soft and low, From a - far their voi - ces flow;
 3. From the main, safe a - gain, Wel - come to the fish - er - men:

When the lay floats a - way, Fair - y ech - oes play.
 Now more near, loud and clear, Swell - ing on the ear;
 Friends most dear, ban - ish fear, When their barques are near.

unison.

'Tis the fish - ers of the main, Sail - ing to their homes a - gain,
 While a - cross the waves they sweep, Bear - ing treasures from the deep,
 Pray'r went with them o'er the brine, Grate - ful tho'ts with tears en - twine.

f
 Hope and cheer, wait them here, Wel - come warm and dear.
 Joy - ous - ly shout re - ply, O'er the swell - ing sea.
 Cease to roam, cease to roam, Wel - come, wel - come, home.

CHAPTER III.

THREE PART MUSIC.

KEYS OF D AND B \flat .

Sforzando means *suddenly loud*.

Sforzando is indicated by the letters *sfz*, or the signs $>$, \wedge , $<$.

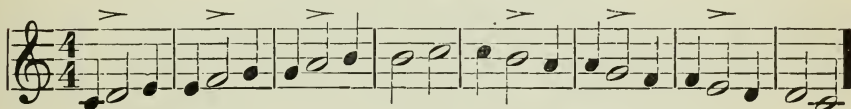
GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowels O, Oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, triple trio singing.

EXPLANATORY.—Introduce practice with the *Sforzando* mark as indicated in the scale exercise below; use all expression marks with care; use *La* with exercises.

31

EXERCISE WITH SFORZANDO.



CHORD PRACTICE.

†

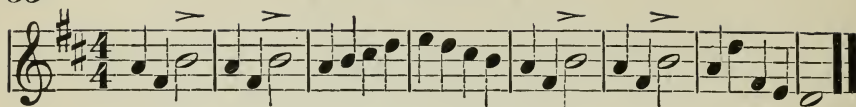
1-5-8.

32

1st Div. 2d Div. 3d Div. All.				1st Div. 2d Div. 3d Div. All.			

EXERCISES.

33



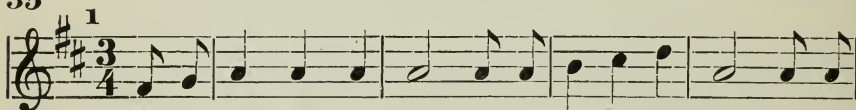
34



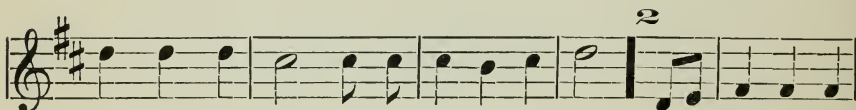
IF YOUR VOICES ARE TUNED. Round.

Jubilee.

35



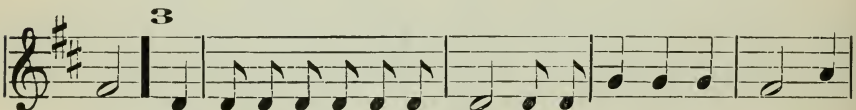
If your voi - ces are tuned, Let us hear how they sound; Like the



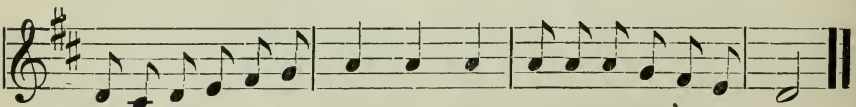
songs that you sing, You must let it go round; Now, you that come



in next, Must keep pace with me; The mu- sic is not sung, Ex-cept we a -



- gree. Thus cheerful-ly we ev - er sing, Both at school and at play, And



when the singing hour is o'er, We so hap- pi-ly will close the day.

36

SOLFEGGIO.

f *p* *f*

f

37

HARK! HARK!

*

Hark! hark! hark! hark! that cry! Fire!

Hark! that cry: Fire! fire! fire! fire!

Help! help! wa-ter! bring wa-ter! thanks, help is near.

Help! help! fire! Thanks, for help is near.

SOLFEGGIO.



38

p

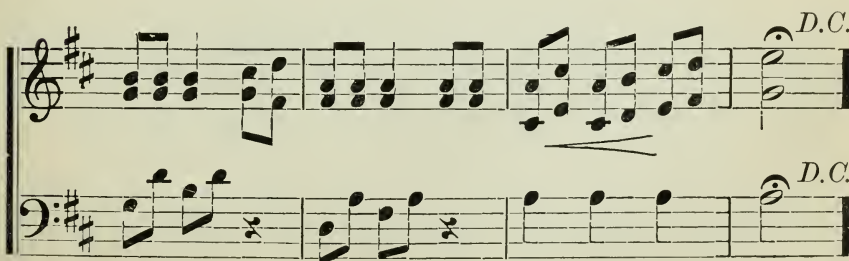
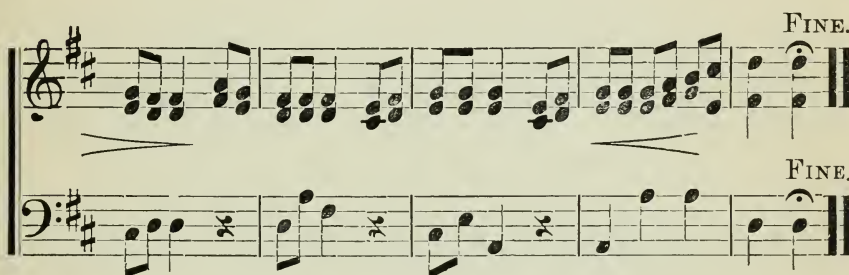
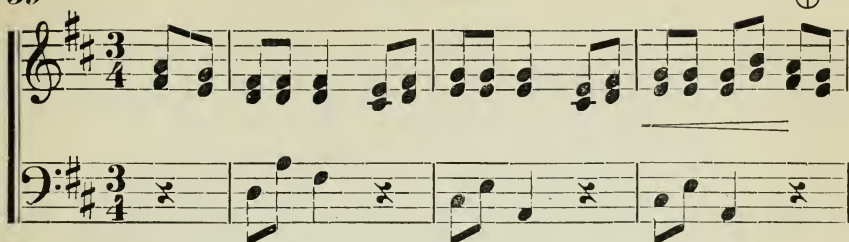
f

f

39

SOLFEGGIO.

⊕



SOLFEGGIO.

†

First system of musical notation, measures 1-5. The key signature is D major (two sharps). The time signature is 2/4. The music is written for Treble and Bass staves. The first measure of the Treble staff has a piano (*p*) dynamic marking. The fifth measure of the Treble staff has a piano (*p*) dynamic marking. The system ends with a repeat sign.

Second system of musical notation, measures 6-10. The key signature is D major (two sharps). The time signature is 2/4. The music is written for Treble and Bass staves. The sixth measure of the Treble staff has a forte (*f*) dynamic marking. The system ends with a repeat sign.

Third system of musical notation, measures 11-15. The key signature is D major (two sharps). The time signature is 2/4. The music is written for Treble and Bass staves. The eleventh measure of the Treble staff has a piano (*p*) dynamic marking. The system ends with a repeat sign.

Fourth system of musical notation, measures 16-20. The key signature is D major (two sharps). The time signature is 2/4. The music is written for Treble and Bass staves. The sixteenth measure of the Treble staff has a forte (*f*) dynamic marking. The system ends with a double bar line.

41

WHO MADE YOU, GENTLE BIRDIE?



1. Who made you, gen - tle bird - ie, Who gave you wings to fly
2. Who made me, gen - tle bird - ie, Who gave me eyes to see
3. God made us gen - tle bird - ie, God made both you and me,

A - bove the flow'rs, a - bove the show'rs, Up to the bright blue sky?
The waves that flow, the flow'rs that blow, The leaves up - on the tree?
And plac'd us in His love-ly world, To hear, and feel, and see.

Who watch - es you when warm asleep, Who loves to see you live,
Who gives me all things beauti - ful, Who hears me when I pray,
So, bird - ie, let me al - ways be Gen - tle and kind to you;

Who pit - ies you when you are sad, Who sends the food I give?
Who wants me to be al - ways good And love him day by day?
For all whom God has made and loves, Should love each other, too.

MARCH.

†

42

First system of musical notation. Treble clef, key of D major (two sharps), 4/4 time. The melody starts with a forte (*f*) dynamic and then a piano (*p*) dynamic. The bass line is in the same key and time, providing a steady accompaniment. The system concludes with a repeat sign.

Second system of musical notation. Treble clef, key of D major, 4/4 time. The melody continues with forte (*f*) and piano (*p*) dynamics. The bass line remains consistent. The system concludes with a repeat sign.

Third system of musical notation. Treble clef, key of D major, 4/4 time. The melody is marked piano (*p*). The bass line continues its accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation. Treble clef, key of D major, 4/4 time. The melody is marked forte (*f*). The bass line continues its accompaniment. The system concludes with a final double bar line.

43

SONG OF THE ROSE.

⊕

The rose that shoots so gai-ly up To deck the flow - 'ry plains,

With blush-es holds its lit - tle cup to catch the gen - ial rains ;

And then it looks so fresh and fair, With-in its na - tive bow'r,

That all de - light to breathe the air, And ling - er near the flow'r.

44

SOLFEGGIO.

⊕

Unison.....

The first system of the Solfeggio exercise consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is in bass clef with the same key signature and time signature, also containing a series of eighth and sixteenth notes. A dotted line labeled "Unison....." connects the two staves, indicating they are to be played in unison.

FINE.

The second system of the Solfeggio exercise consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It contains a series of eighth and sixteenth notes, mostly beamed together, ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, also containing a series of eighth and sixteenth notes, mostly beamed together, ending with a double bar line. The word "FINE." is written at the end of each staff.

The third system of the Solfeggio exercise consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It contains a series of eighth and sixteenth notes, mostly beamed together, with some rests. The bottom staff is in bass clef with the same key signature and time signature, also containing a series of eighth and sixteenth notes, mostly beamed together, with some rests.

D.C.

D.C.

The fourth system of the Solfeggio exercise consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It contains a series of eighth and sixteenth notes, mostly beamed together, with some rests, ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, also containing a series of eighth and sixteenth notes, mostly beamed together, with some rests, ending with a double bar line. The word "D.C." is written at the end of each staff.

CHAPTER IV.

HALF BEATS.

DOTTED HALF NOTES AND RESTS.

When half notes and rests receive one beat of the measure, quarter notes and rests receive *one half beat*.

When half notes and rests receive one beat of the measure, dotted half notes and rests receive *one beat and a half*.

GENERAL EXERCISES FOR DAILY PRACTICE. .

Scale intervals by number, with vowels O, oo &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, triple trio singing.

EXPLANATORY.—Sing the scale exercise, and the $\frac{2}{2}$ exercises which follow, in rapid quadruple time at first, then change to double time, singing equally fast while beating much slower; Continue this practice until the time of the half beat is thoroughly understood. Chord practice as heretofore, use *La* with exercises.

45 SCALE EXERCISE FOR PRACTICE WITH HALF NOTES.



CHORD PRACTICE.

MAJOR TRIADS FOUNDED ON *FOUR* OF THE SCALE.

4-6-8.

46 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



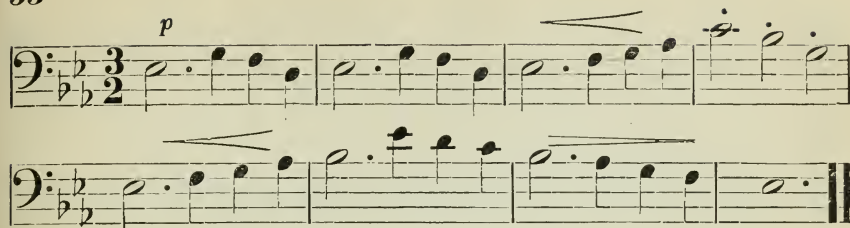
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



53



54



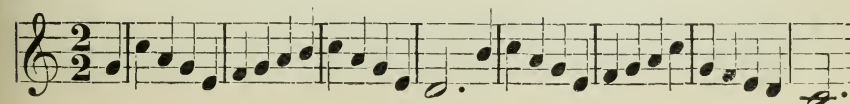
55



56

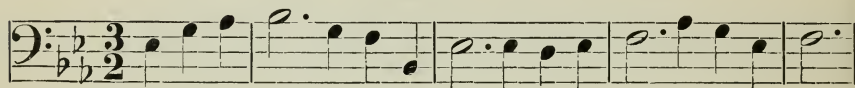


57





58



59



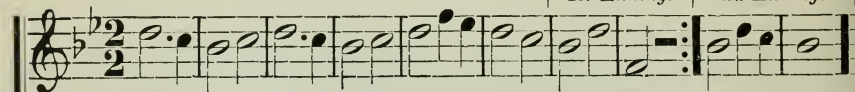
SOLFEGGIO.

HULLAH.

60

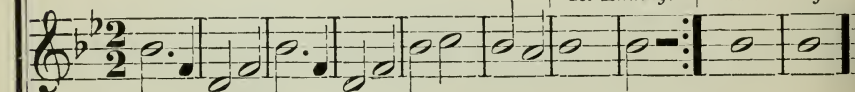
1st Ending.

2d Ending.



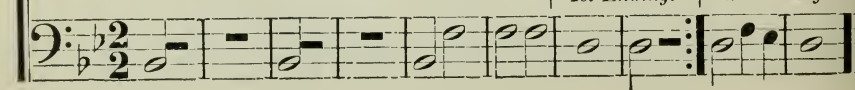
1st Ending.

2d Ending.



1st Ending.

2d Ending.



MY COUNTRY 'TIS OF THEE.

61

mf

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
2. Let mu - sic swell the breeze, And ring from all the trees,
3. Our Fa-ther's God, to thee, Au - thor of lib - er - ty,

f

Of thee I sing. Land where my fa - thers died, Land of the
Sweet free-dom's song. Let mor - tal tongues a - wake, Let all that
To thee we sing. Long may our land be bright, With freedom's

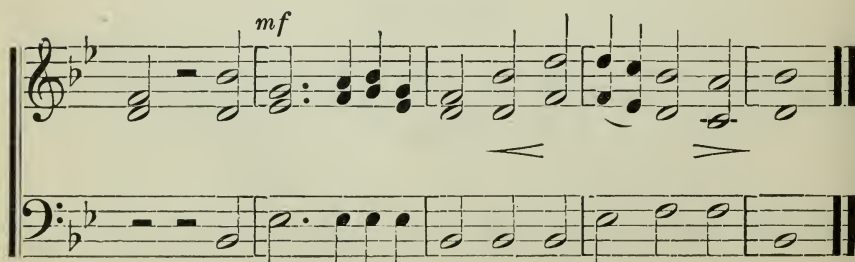
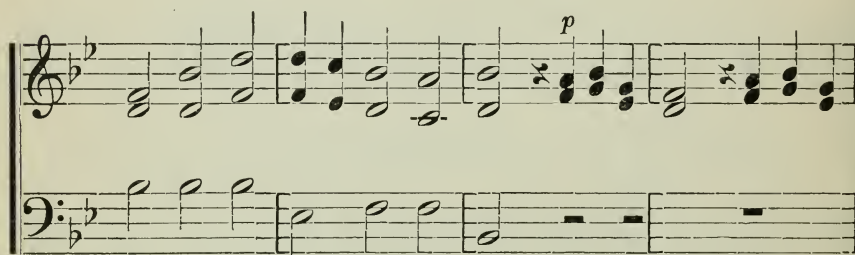
pil-grim's pride, From ev - ery mount - ain side, Let free-dom ring.
breathe par-take, Let rocks their si - lence break, The sound pro - long.
ho - ly light, Pro - tect us by thy might, Great God our King.

SOLFEGGIO.

62

G. J. BARNETT.

pil-grim's pride, From ev - ery mount - ain side, Let free-dom ring.
breathe par-take, Let rocks their si - lence break, The sound pro - long.
ho - ly light, Pro - tect us by thy might, Great God our King.



SOLFEGGIO.



63

mf

mf

mf

FINE.

FINE.

FINE.

D.C. al Seg.

D.C. al Seg.

D.C. al Seg.

OLD FRIENDS.

Words by W. E. HICKSON.

Auld Lang Syne.

64

1. Old friends shall never be for - got, Whose love was love sin - cere ;
 2. It shall not yet be said with truth That now our hearts are cold,

And still, what - ev - er be their lot, We'll make them welcome here.
 And friends who lov'd us in our youth, We'll love when they are old ;

The kind - ness they have oft - en shown, We long have borne in mind ;
 And if in ills which we withstand, They kind as - sistance need,

And long, we hope, our friends have known, A welcome here to find.
 We'll stretch them forth a help - ing hand, And be a friend in - deed.

SOLFEGGIO.



65

The first system of musical notation consists of three staves (treble, alto, and bass clefs) in G major (one sharp) and 4/2 time. The first staff begins with a half note G4, followed by a dotted half note A4, and then a half note B4. The second staff has a whole rest for the first two measures, followed by a half note G4. The third staff has a whole rest for the first two measures, followed by a half note G3. The system concludes with a measure containing a dotted half note G4 in the first staff, a dotted half note G4 in the second staff, and a dotted half note G3 in the third staff.

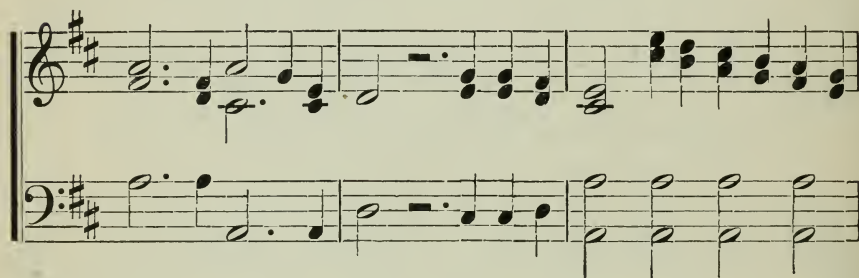
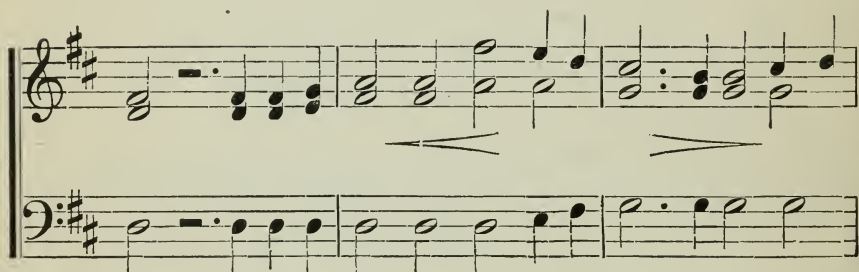
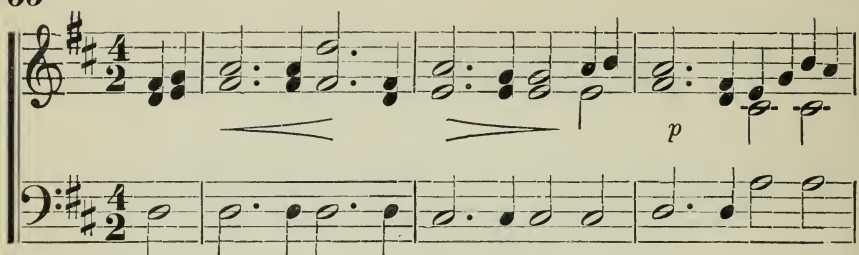
The second system of musical notation consists of three staves. The first staff has a whole rest for the first measure, followed by a half note G4, and then a dotted half note A4. The second staff has a whole rest for the first measure, followed by a half note G4, and then a dotted half note A4. The third staff has a whole rest for the first measure, followed by a half note G3, and then a dotted half note A3. The system concludes with a measure containing a dotted half note G4 in the first staff, a dotted half note G4 in the second staff, and a dotted half note G3 in the third staff.

The third system of musical notation consists of three staves. The first staff has a whole rest for the first measure, followed by a half note G4, and then a dotted half note A4. The second staff has a whole rest for the first measure, followed by a half note G4, and then a dotted half note A4. The third staff has a whole rest for the first measure, followed by a half note G3, and then a dotted half note A3. The system concludes with a measure containing a dotted half note G4 in the first staff, a dotted half note G4 in the second staff, and a dotted half note G3 in the third staff.

SOLFEGGIO.

66

†



The first system of music consists of two staves. The treble staff is in G major (one sharp) and 2/4 time. It contains three measures of chords, each followed by a half note. The first measure has a half rest in the bass line. The second and third measures have half notes in the bass line. The bass staff also contains three measures of half notes. The system ends with a double bar line.

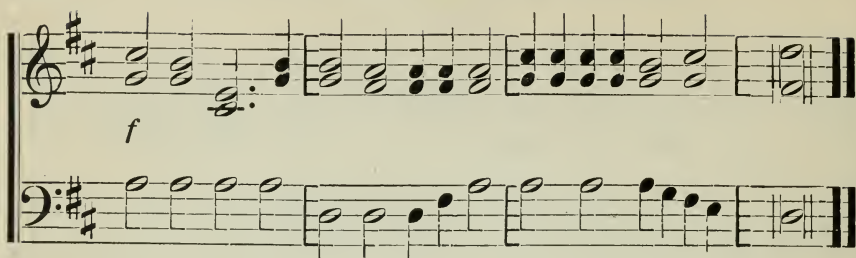
SOLFEGGIO.

67

The second system of music is marked *mf* (mezzo-forte). It consists of two staves in G major and 2/4 time. The treble staff contains three measures of chords, each followed by a half note. The bass staff contains three measures of half notes. The system ends with a double bar line.

The third system of music is marked *f* (forte). It consists of two staves in G major and 2/4 time. The treble staff contains three measures of chords, each followed by a half note. The bass staff contains three measures of half notes. The system ends with a double bar line.

The fourth system of music is marked *p* (piano). It consists of two staves in G major and 2/4 time. The treble staff contains three measures of chords, each followed by a half note. The bass staff contains three measures of half notes. The system ends with a double bar line.



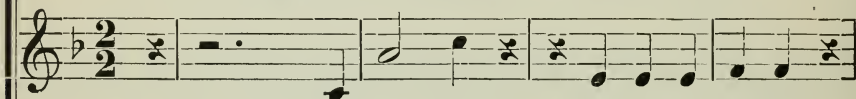
THE CUCKOO. Round.

68

CARL SCHULTZ.



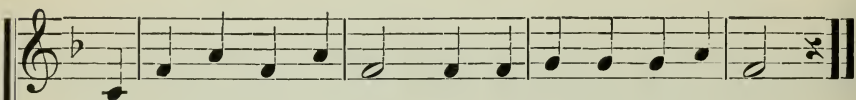
Awake from sleep and dream-ing, The cuck-oo calls a - way ;



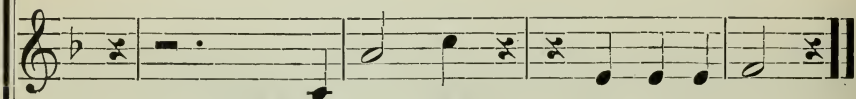
A - wak - en from sleep and dreaming.



Cuck-oo, cuck-oo, cuck- oo.



See on the mount-ain gleam - ing, Ap-pears the morn-ing ray.



Ap-pears now the morn-ing ray.



Cuck- oo, cuck-oo, cuck- oo.

CHAPTER V.

SEVENTHS WITH TWO NOTES TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowels O, Oo, &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, triple trio singing.

CHORD PRACTICE.

†

4-6-11.

69 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

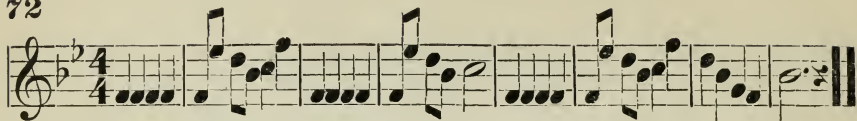
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

EXERCISES.

70

71

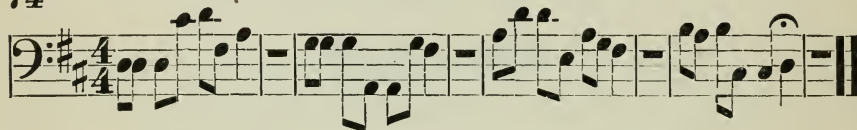
72



73



74



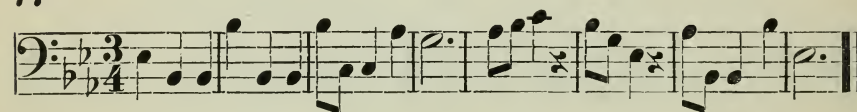
75



76



77



SUMMER PLEASURES.



78

1. The fount - ains are murm'ring, the wind whis - pers low,
2. We glide from the green shore, so gent - ly a - long,

Our boat light - ly rocks on the waves as they flow.
And row gent - ly sing - ing a sweet morn - ing song.

79

SOLFEGGIO.



p

mf

p
mf

First system of music, measures 1-4. The key signature has two flats (B-flat and E-flat). The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/8. The music features a melody in the treble staff and a bass line in the bass staff. The first measure of the treble staff is marked *mf*. The piece concludes with a double bar line.

80

SOLFEGGIO.

⊕

Second system of music, measures 5-8. The key signature remains two flats. The time signature is 4/8. The melody in the treble staff includes a triplet of eighth notes in measure 7. The piece concludes with a double bar line.

Third system of music, measures 9-12. The key signature remains two flats. The time signature is 4/8. The melody in the treble staff includes a half note with a fermata in measure 10. The bass staff features a triplet of eighth notes in measure 12. The piece concludes with a double bar line.

81

TRUEST JOY.



Joy, yes, joy's the quick 'ning stream,
Ev - - 'ry one, in his own way,

Which the whole earth wa - - ters, Glad - 'ning with her
Ea - ger - ly, pur - sues. . . it; But to seek is

crys-tal beam, . . All her sons and daugh - ters.
oft the way . . . Cer - tain - ly to loose it.

82

SOLFEGGIO.



First system of exercise 82. Treble staff: *f* (first measure), *p* (last measure). Bass staff: *p* (first measure).

Second system of exercise 82. Treble staff: *p* (first measure), *f* (last measure). Bass staff: *p* (first measure), *f* (last measure).

Third system of exercise 82. Treble staff: *p* (first measure), *f* (middle measure), *p* (last measure). Bass staff: *p* (first measure), *f* (middle measure), *p* (last measure).

83

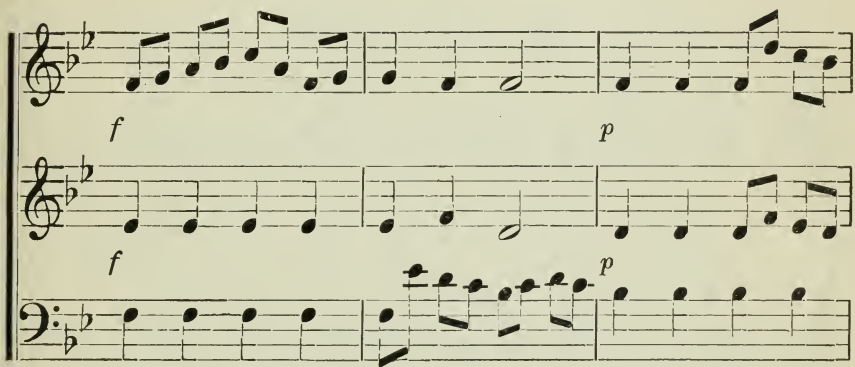
SOLFEGGIO.



First system of exercise 83. Treble staff: *p* (first measure), *f* (last measure). Bass staff: *p* (first measure), *f* (last measure).



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, an eighth note G-flat, and an eighth note F; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The middle staff is in treble clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, an eighth note G-flat, and an eighth note F; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The bottom staff is in bass clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, an eighth note G-flat, and an eighth note F; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. Dynamics include a *p* (piano) marking in the second measure of the top staff and a *p* marking in the second measure of the middle staff.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The middle staff is in treble clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The bottom staff is in bass clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. Dynamics include a *f* (forte) marking in the first measure of the top staff, a *p* (piano) marking in the second measure of the top staff, a *f* marking in the first measure of the middle staff, and a *p* marking in the second measure of the bottom staff.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The middle staff is in treble clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. The bottom staff is in bass clef with the same key signature and contains three measures: the first has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the second has a quarter note B-flat, a quarter note E-flat, and a half note G-flat; the third has a quarter note B-flat, a quarter note E-flat, and a half note G-flat. Dynamics include a *f* (forte) marking in the second measure of the top staff and a *f* marking in the second measure of the middle staff.

p *f*

ONE STEP AT A TIME.



Golden Days.

84

1. One step at a time, and that well plac'd, Will
 2. One word at a time, the great - est book Is
 3. One grain of knowl - edge, and well stor'd, A -

reach the grand - est height ; One stroke at a time, earth's
 writ - ten and is read ; One stone at a time, the
 - noth - er one each time, As time rolls on with

hid - den store, Will slow - ly come to light;
pal - ace rears A - - loft its state - ly head;
bright - est light, Your well train'd mind will shine;

One seed at a time, the for - est grows, One
One blow at a time, the tree's cleft through, A
One thing at a time, and time will tell, One

drop at a time and the riv - er flows, Down to the boundless
cit - y will stand where the for - est grew, But few short years be -
thing at a time, and that thing done well, Is wis - dom's prov - en

sea, Down to the bound - less sea.
- fore, rule, But few short years be - - fore.
rule, Is wisdom's prov - en rule.

CHAPTER VI

THREE PART MUSIC.

KEYS OF A AND E \flat .

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowel O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, double trio singing.

CHORD PRACTICE.

4-8-11.

†

85 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

SOLFEGGIO.

⊕

86

S *mf* *FINE.*

p *D.C. al Seg.*

87

WHEN HOME RETURNING.

Young Minstrel.

1. When home re - turn - ing from long so - journ - ing, And wea - ry
 2. The haunts of child - hood, green hills and wildwood, And wa - ters
 3. But voic - es cheer - ing of friends en - dear - ing, O shall they
 4. Bright home that fades not, there death in - vades not, And friends u -

pin - ing where stran - gers dwell; What hope and glad - ness, What
 steal - ing thro' lone - ly ways, With mag - ic fleet - ness, Re -
 greet - us with faith - ful love? Or are they sleep - ing, By
 - nit - ed shall nev - er part; But love un - ceas - ing, And

cres. *dim.*

fear and sad-ness, In strange com-bin-ing, our bo- soms swell.
 call the sweetness, The joy - ous feel-ing of oth - er days.
 wil- lows weep-ing, No more to meet us, till met a - bove?
 joys in-creas-ing, By noth - ing blight-ed, fill ev - ery heart.

88

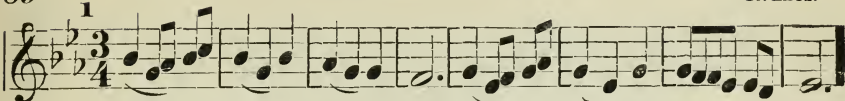
SOLFEGGIO.

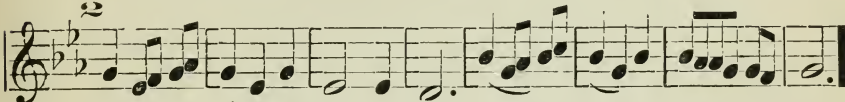


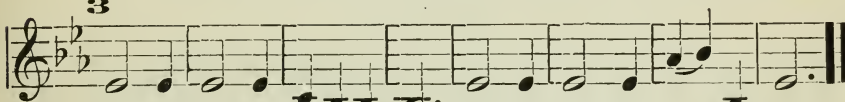
MAY DOES EVERY FRAGRANCE BRING. Round.

89

Dr. HAYS.

1

 May does ev'-ry fragrance bring, All the ver-nal bloom of spring;

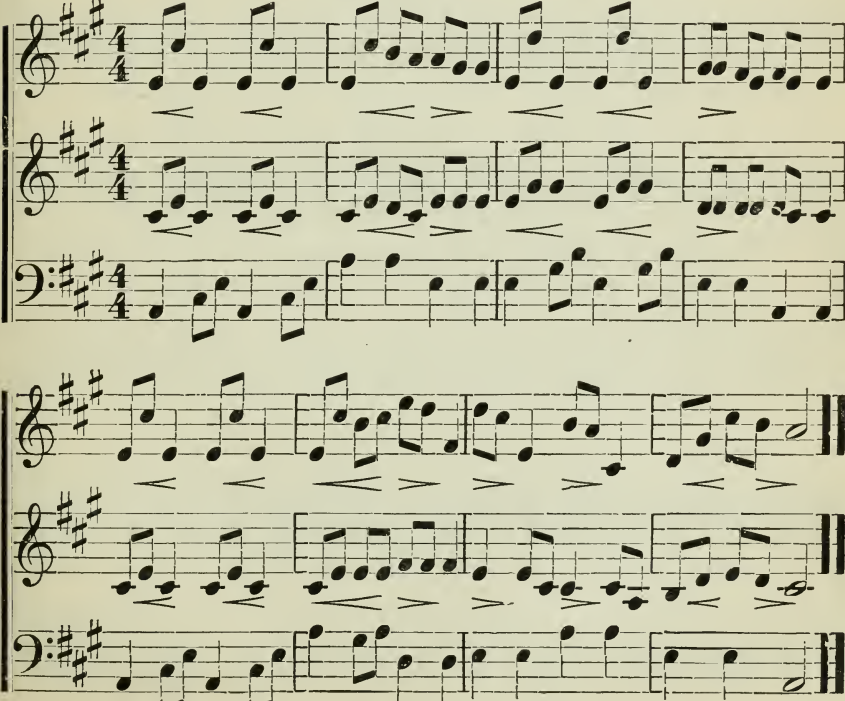
2

 Dry - ads decked with myrtles green, Dancing ev'-ry - where are seen;

3

 Blush-ing flow'rs in beau-ty rise, send-ing o - dors to the skies.

90

SOLFEGGIO.

⊕



HAPPY NEW YEAR.

91

mf

1. We hail thee, fair morning, the first of the year, Ere gleams the red
2. But let us re-mem-ber how fast the days fly, How soon comes De-

mf

sun-shine We'll shout loud and clear; The old year's de-part-ed, the
- cen-ber, When "New Year" will die; Then wel-come the new year, com-

cres. *dim.*
new year is here, With sweet smiles to greet us, be-hold him ap-pear.
- pan-ions, a-gain, For bright days in beau-ty the year shall en-chain.

cres. *dim.*

CHORUS. *f*

Hap-py new year to all, Hap-py new year to all, Hap-py

f

HappY new year to all.

new year, Hap-py new year, Hap-py new year to all.

This musical score is for a vocal melody and a bass accompaniment. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots. The bass line consists of quarter and eighth notes, also ending with a double bar line and repeat dots.

SOLFEGGIO.

92

This Solfeggio exercise is in the key of A major (three sharps: F♯, C♯, G♯) and 4/4 time. It consists of three staves. The top staff has a circled cross symbol (⊕) at the end. The first two staves feature slurs and hairpins indicating phrasing and dynamics. The bottom staff provides a bass accompaniment with eighth and quarter notes.

This is the second system of the Solfeggio exercise, continuing in A major and 4/4 time. It consists of three staves. The top staff has a fermata over the final note. The middle and bottom staves feature slurs and hairpins indicating phrasing and dynamics. The bottom staff provides a bass accompaniment with eighth and quarter notes.

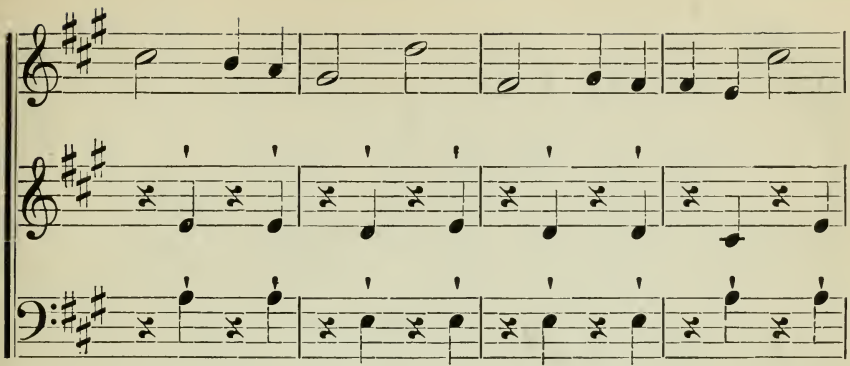
A musical score for three staves in A major (three sharps) and 2/4 time. The top staff features a melody with eighth and sixteenth notes, accented with slurs and a 'p' dynamic. The middle staff provides a harmonic accompaniment with similar rhythmic patterns, also marked with a 'p' dynamic. The bottom staff consists of a steady eighth-note bass line. The piece concludes with a double bar line.

93

SOLFEGGIO.

⊕

A musical score for three staves in A major (three sharps) and 4/4 time, titled 'SOLFEGGIO'. The top staff contains a melody with quarter notes and rests, marked with vertical accents. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff consists of a steady eighth-note bass line. The piece concludes with a double bar line.



AUTUMN LEAVES.


94

cres. *dim.* *

1. The trees have shed their ver - dant green, And
 2. Poor trees take heart, I whis - per low, An -
 3. The leaves are rus - tling o'er my head, And

cres. *dim.*

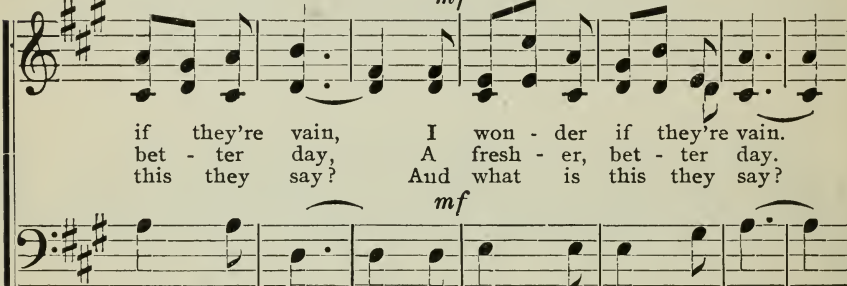
dim.



stand ar - rayed in bright - est shewn ; I won - der
- oth - er spring-time you will know, A fresh - er,
all a bout my feet they're spread, And what is

dim.

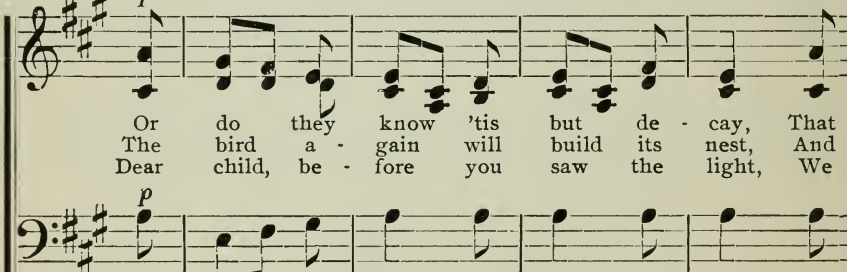
mf



if they're vain, I won - der if they're vain.
bet - ter day, A fresh - er, bet - ter day.
this they say? And what is this they say?

mf

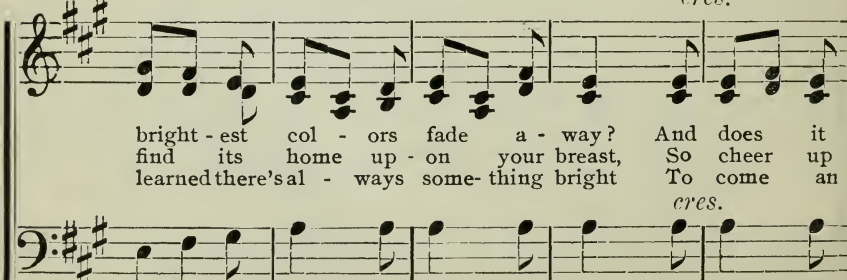
p



Or do they know 'tis but de - cay, That
The bird a - gain will build its nest, And
Dear child, be - fore you saw the light, We

p

cres.



bright - est col - ors fade a - way? And does it
find its home up - on your breast, So cheer up
learned there's al - ways some - thing bright To come an

cres.

give them pain? And does it give them pain?
while you may, So cheer up while you may.
oth - er day, To come an - oth - er day.

NOW THE WINTRY STORMS ARE O'ER.

95 *mf* SILCHER.

1. Now the win-try storms are o'er, Spring un-locks her ver-dant store;
2. O'er the dai-sy paint-ed mead, Now the wan-ton lam-bkins speed.

mf

3. Now re-sponsive through the grove, Soft-er tuned to spring and love,

mf

Smil-ing pleasure crowns the day, Sweetly breathes the blushing May.
Ev - er play-ful, ev - er gay, Fond to welcome in the May.

Ech - o, with her spor - tive lay, Joins our car-ols in the May.

CHAPTER VII.

HALF BEATS.

DOTTED QUARTER NOTES AND RESTS.

When quarter notes and rests receive one beat of the measure, eighth notes and rests receive *one half beat*.

When quarter notes and rests receive one beat of the measure, dotted quarter notes and rests receive *one beat and a half*.

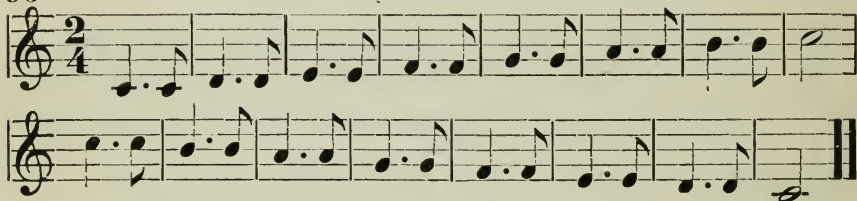
GENERAL EXERCISES FOR DAILY PRACTICE

Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound, in all keys and on both clefs. Chord practice, questions in theory, double trio singing.

EXPLANATORY.—Sing the scale exercise and the $\frac{2}{4}$ exercises which follow in rapid quadruple time at first, then change to double time, singing equally fast while beating much slower; continue this practice until the time of the half beat is thoroughly understood. Chord practice as heretofore; continue practice of exercises with *La*.

96

SCALE EXERCISE WITH HALF BEATS.



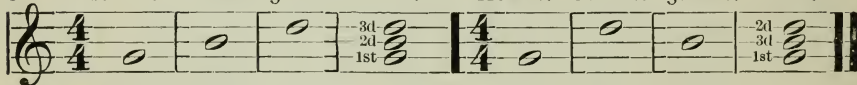
CHORD PRACTICE.

MAJOR TRIADS FOUNDED ON *FIVE* OF THE SCALE.

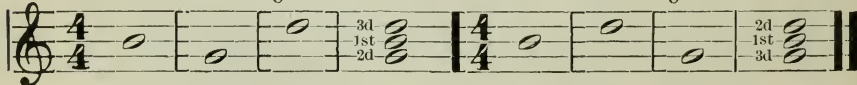
5-7-9.

97

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

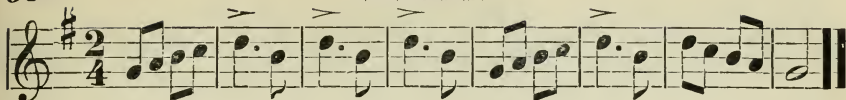


1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

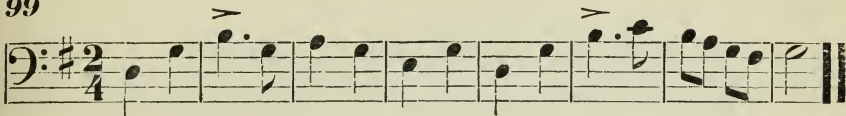


98

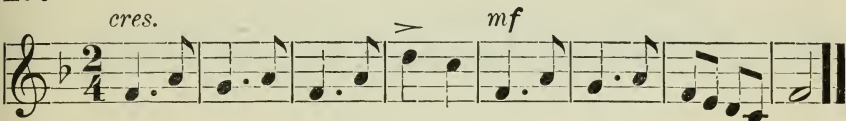
EXERCISES.



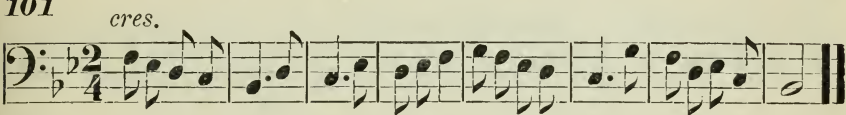
99



100



101



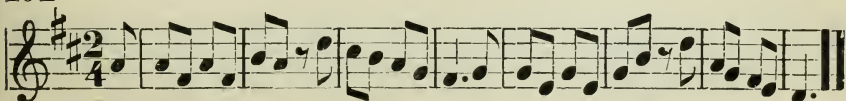
102



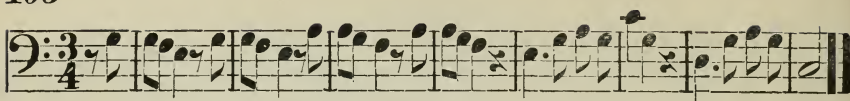
103



104



105



106

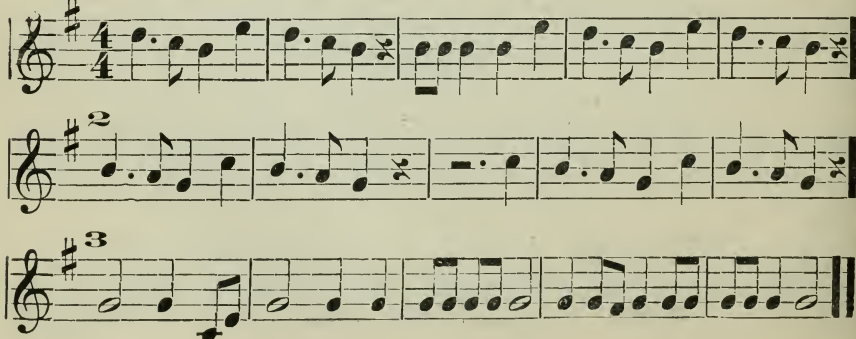


107



THREE PART ROUND.

108 1



109

SOLFEGGIO.



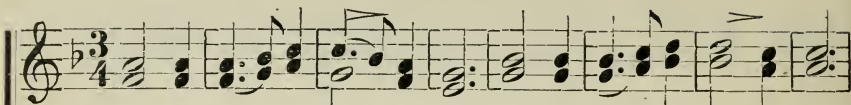
First system of musical notation (measures 1-3). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for three staves: Treble, Treble, and Bass. The first two staves contain eighth-note triplets and dotted quarter notes. The Bass staff contains eighth-note triplets and dotted quarter notes. There are dynamic markings (accents) under the first two staves.

Second system of musical notation (measures 4-6). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for three staves: Treble, Treble, and Bass. The first two staves contain eighth-note triplets and dotted quarter notes. The Bass staff contains eighth-note triplets and dotted quarter notes. There are dynamic markings (accents) under the first two staves.

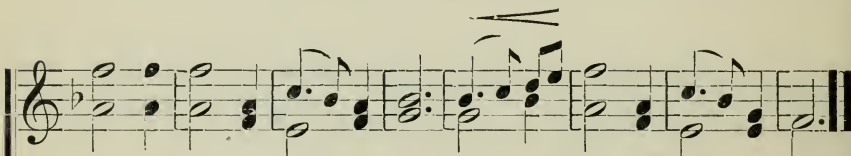
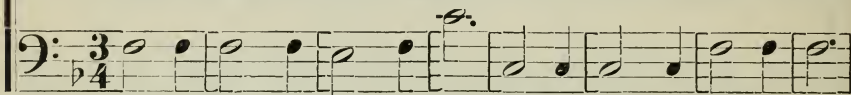
Third system of musical notation (measures 7-9). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for three staves: Treble, Treble, and Bass. The first two staves contain eighth-note triplets and dotted quarter notes. The Bass staff contains eighth-note triplets and dotted quarter notes. The first measure of the first staff is marked *mf*. The first measure of the second staff is also marked *mf*. The system ends with a double bar line.

110

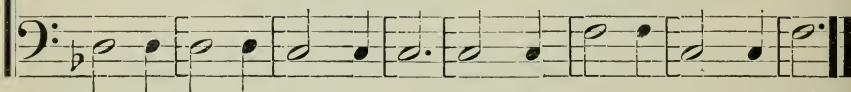
THE FADING FLOWER.



1. See the lone - ly, blooming flow'r Fade and with - er in an hour;
2. See the leaves are fall - ing fast, Scatter'd by the au-tumn blast;
3. Time is pass - ing swift a - way, Earth - ly bliss will soon de - cay;

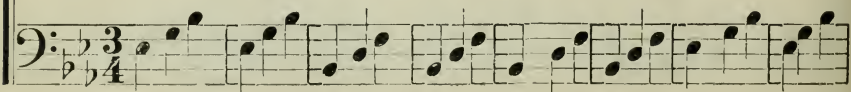
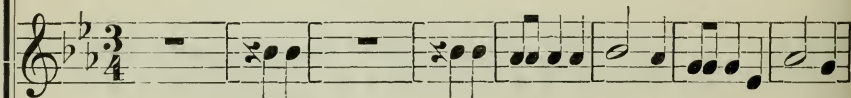
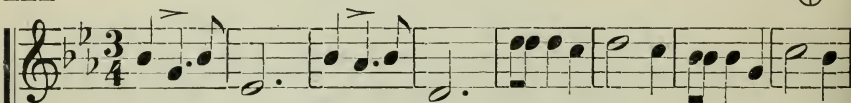


So our transient com-forts fly, Earth-ly pleasures bloom to die.
 So our youth-ful joys will fade, Anx - ious care our breasts in-vade.
 Seek we then to find on high, Pleas - ures that can nev - er die.



111

WALTZ SONG.





HUNTING THE HARE. Three Part Round.

PURCELL.

112 1

Sir! pray be so good, Have you seen a boy,

2

There he goes, hark, hark, a-way; He bursts a-cross the open heath, We'll

3

O, I'm spent, I've lost my breath, I'll lie down here and watch them pass. There,

Run - - ning like a hare to - ward the wood?

run him down be - fore he hides be - neath the wood.

there, a lit - tle boy can hide in a tuft of grass.

MARCH.

113

First system of musical notation. Treble clef, 4/4 time signature. The melody consists of dotted quarter notes and eighth notes. The bass line consists of eighth notes. A dynamic marking *mf* is present. A circled cross symbol is in the top right corner.

Second system of musical notation. Treble clef, 4/4 time signature. The melody continues with dotted quarter notes and eighth notes. The bass line continues with eighth notes. A dynamic marking *mf* is present.

Third system of musical notation. Treble clef, 4/4 time signature. The melody consists of dotted quarter notes and eighth notes. The bass line consists of eighth notes. A dynamic marking *f* is present.

Fourth system of musical notation. Treble clef, 4/4 time signature. The melody consists of dotted quarter notes and eighth notes. The bass line consists of eighth notes. The system ends with a double bar line.

TRAILING ARBUTUS.

114 M. H.



mf

1. Trail - ing ar - bu - tus, fragrant and fair, Tell - ing of
 2. Flow - ers like an - gels, born in dis - guise, Bring - ing fresh
 3. Tell - ing of good - ness, un - chang - ing love, Frag - ile and

mf

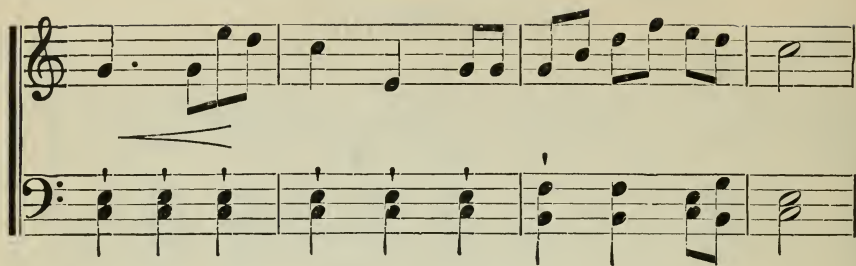
spring time, dew - y and rare, Up from the earth mould,
 beau - ty down from the skies. What is your mis - sion,
 fair, our dull heart to move. Beau - ti - ful flow - ers

beau - ti - ful, sweet, Com - eth the blos - som here at our feet.
 low - ly and sweet, Beau - ti - ful flow - ers, here at our feet?
 love - ly re - treat, God's love is shin - ing here at our feet.

SOLFEGGIO

115

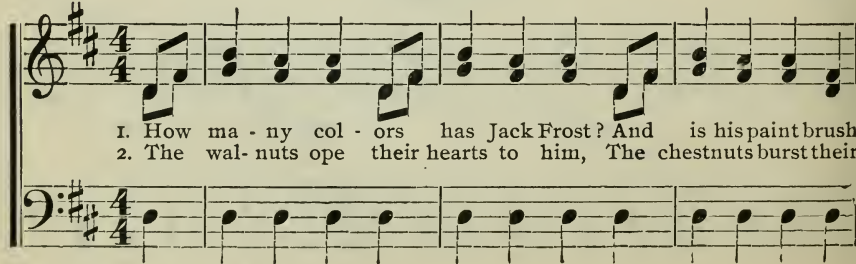
Swiss Melody.



JACK FROST.

116

*



nev - er lost? What skill lies in his fin - gers, What
prick - ly rim, While si - lent lies the riv - er, While

skill lies in his fin - gers! He paints the ferns a
si - lent lies the riv - er. The snow flakes soon will

daz - z'ling white, While all the trees in col - or bright Tell
fly a - bout, The boys and girls with joy will shout, Tho'
Jack Frost, Jack Frost,

where his track still lin - gers, Tell where his track still lin - gers.
Jack Frost makes them shiv - er, Tho' Jack Frost makes them shiv - er.

SOLFEGGIO.



KATE M. PRESTON.

117

The first system of musical notation consists of three staves in 3/4 time, key of B-flat major. The top staff begins with a treble clef and a key signature of one flat. It contains four measures of music: the first three measures each contain a dotted quarter note followed by an eighth note, and the fourth measure contains a half note. The middle staff begins with a treble clef and a key signature of one flat. It contains four measures: the first measure is a whole rest, the second measure contains a dotted quarter note followed by an eighth note, and the third and fourth measures each contain a dotted quarter note followed by an eighth note. The bottom staff begins with a bass clef and a key signature of one flat. It contains four measures: the first two measures are whole rests, the third measure contains a dotted quarter note followed by an eighth note, and the fourth measure contains a dotted quarter note followed by an eighth note.

The second system of musical notation consists of three staves in 3/4 time, key of B-flat major. The top staff begins with a treble clef and a key signature of one flat. It contains five measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, the fourth measure contains a dotted quarter note followed by an eighth note, and the fifth measure contains a dotted quarter note followed by an eighth note. The middle staff begins with a treble clef and a key signature of one flat. It contains five measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, the fourth measure contains a dotted quarter note followed by an eighth note, and the fifth measure contains a dotted quarter note followed by an eighth note. The bottom staff begins with a bass clef and a key signature of one flat. It contains five measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, the fourth measure contains a dotted quarter note followed by an eighth note, and the fifth measure contains a dotted quarter note followed by an eighth note.

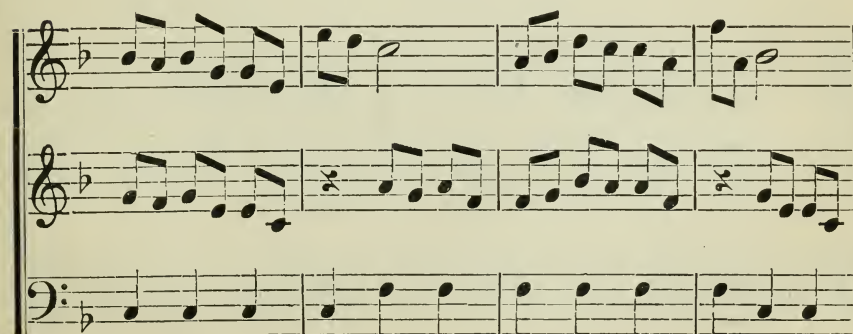
The third system of musical notation consists of three staves in 3/4 time, key of B-flat major. The top staff begins with a treble clef and a key signature of one flat. It contains four measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, and the fourth measure contains a dotted quarter note followed by an eighth note. The middle staff begins with a treble clef and a key signature of one flat. It contains four measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, and the fourth measure contains a dotted quarter note followed by an eighth note. The bottom staff begins with a bass clef and a key signature of one flat. It contains four measures of music: the first measure contains a dotted quarter note followed by an eighth note, the second measure contains a dotted quarter note followed by an eighth note, the third measure contains a dotted quarter note followed by an eighth note, and the fourth measure contains a dotted quarter note followed by an eighth note. The first measure of the top staff is marked with a *p* (piano) dynamic, the first measure of the middle staff is marked with a *p* (piano) dynamic, and the first measure of the bottom staff is marked with a *f* (forte) dynamic.



First system of musical notation, consisting of three staves (treble, treble, and bass clef). The key signature is one flat (B-flat). The first staff contains measures 1-5, with dynamics *p* (piano) above measures 4 and 5. The second staff contains measures 1-5, with dynamic *f* (forte) above measure 4. The third staff contains measures 1-5, with dynamic *p* (piano) above measure 4. The notation includes half beats, dotted quarter notes, and rests.



Second system of musical notation, consisting of three staves (treble, treble, and bass clef). The key signature is one flat (B-flat). The first staff contains measures 6-9, with dynamic *mf* (mezzo-forte) above measure 7. The second staff contains measures 6-9, with dynamic *mf* (mezzo-forte) above measure 7. The third staff contains measures 6-9, with dynamic *mf* (mezzo-forte) above measure 7. The notation includes half beats, dotted quarter notes, and rests.



Third system of musical notation, consisting of three staves (treble, treble, and bass clef). The key signature is one flat (B-flat). The first staff contains measures 10-13. The second staff contains measures 10-13. The third staff contains measures 10-13. The notation includes half beats, dotted quarter notes, and rests.

HOME, SWEET HOME.

118 J. HOWARD PAYNE.

1. 'Mid pleas-ures and pal - a - ces tho' we may roam,
2. An ex - ile from home, splen-dor daz - zles in vain ;

Be it ev - er so hum - ble there's no place like home ;
O, give me my low - ly thatched cot - tage a - gain ;

A charm from the skies seems to hal -
The birds sing - ing gai - ly, that come

- low us there, Which sought thro' the world is ne'er
at my call, Give them and sweet peace, that is

REFRAIN.

met with else - where. } Home, home, sweet, sweet
dear - er than all.

REFRAIN.

home, Be it ev - er so hum - ble, there's no place like home.

Let the teacher call particular attention to the third measure as being the only difficult measure to sing in double time.

Class sing the exercise through several times.

Sing the third measure by itself several times in succession, ending with the last two measures.

Each of the following exercises to be read by letter and sung with syllables and *La*.

CHORD PRACTICE.

MINOR TRIADS FOUNDED ON *TWO* OF THE SCALE.

2-4-6.

119

†

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

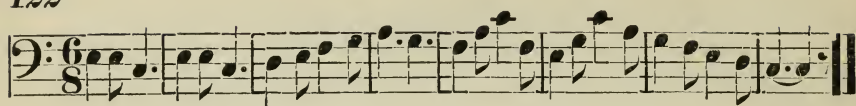
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

120

EXERCISES IN $\frac{6}{4}$ AND $\frac{6}{8}$ VARIETIES.

121

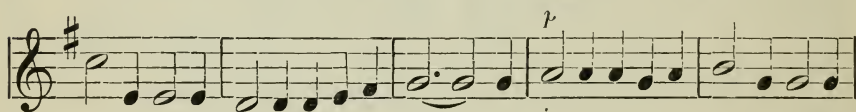
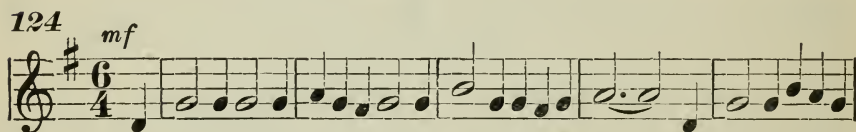
122



123



124



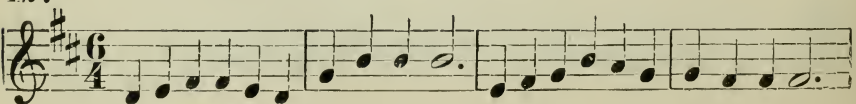
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126

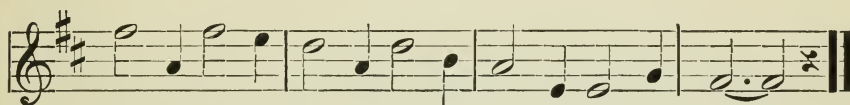
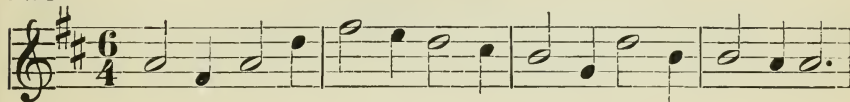


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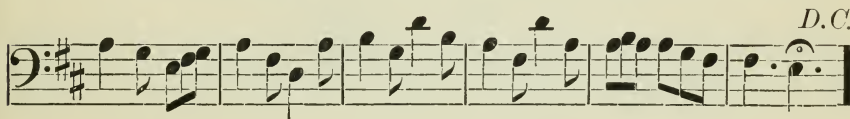
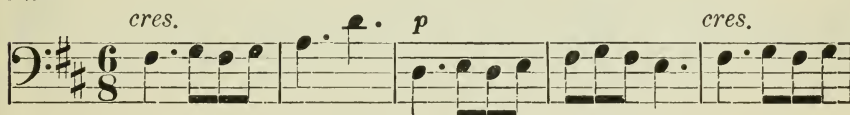




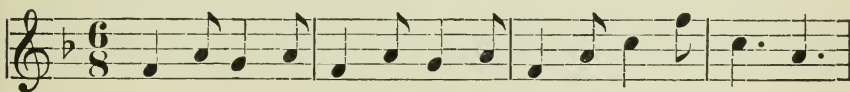
128



129



130



131



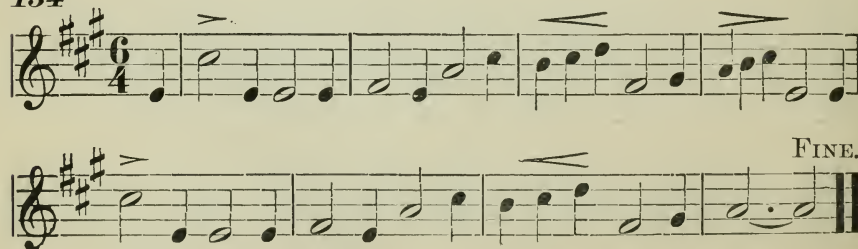
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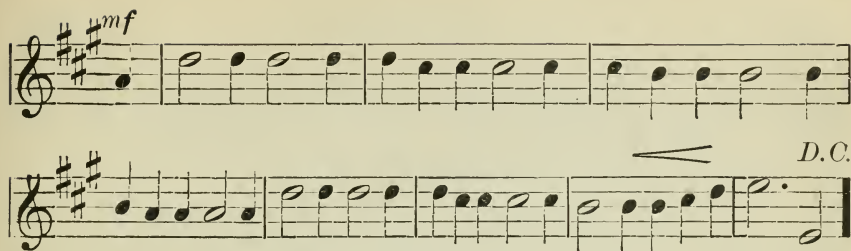


133

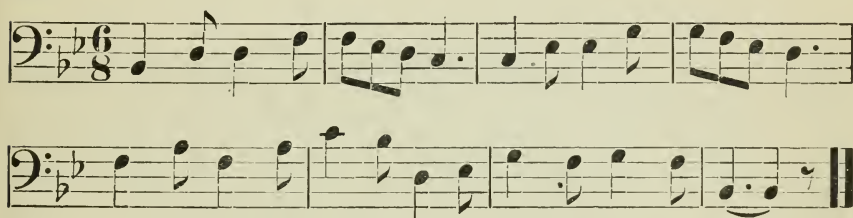


134



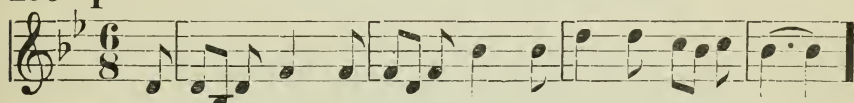


135



136

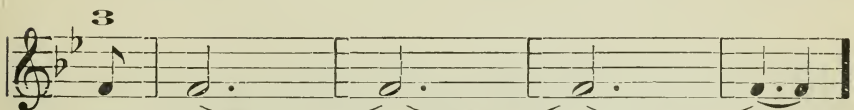
AFAR O'ER MEADOW. Four Part Round.



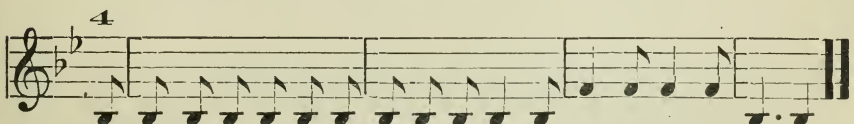
A - far o'er mea-dow, brake, and brook, We fol-low hawk and hound,



And wake the mer - ry view, hal-loo ! And bu - gles piercing sound.



Hal - loo !



O'er hedges we leap, thro' the wild forest sweep, halloo! halloo! hal-loo !

SOLFEGGIO.



137

mf *p*

mf *p*

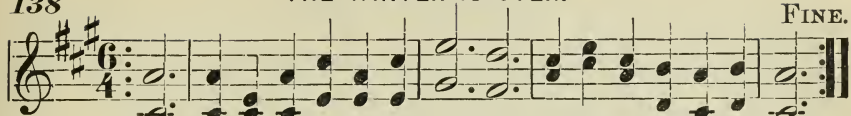
mf *p m f*

mf

138

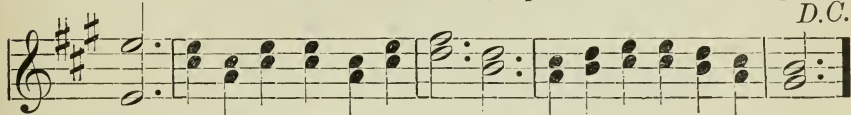
THE WINTER IS OVER.

FINE.



The win-ter is o-ver and gone, The thrush whistles sweet on the spray.
 The dove echoes forth her soft moan, The lark mounts and warbles away ;
 D. C.—And we his dear children be found, In prais-es to take less de-light.

D.C.

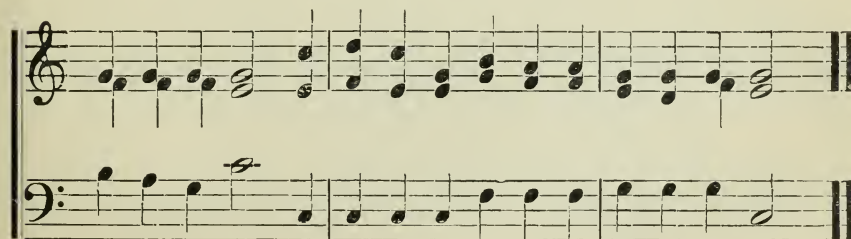
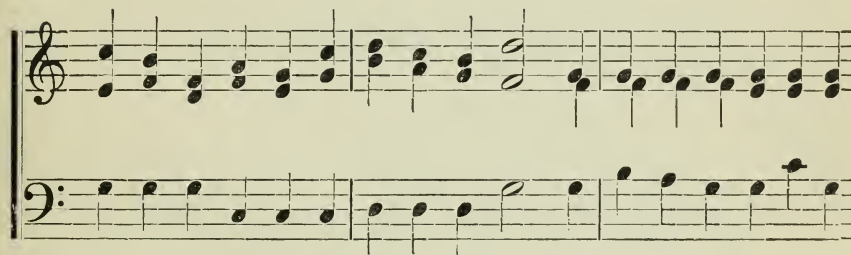
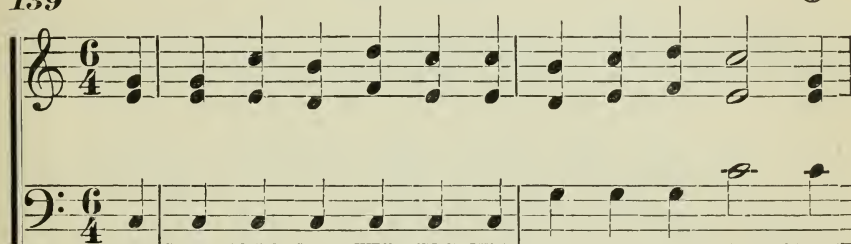


And shall ev-'ry creat-ure a-round, Their voic-es in con-cert u - nite ;

139

SOLFEGGIO.

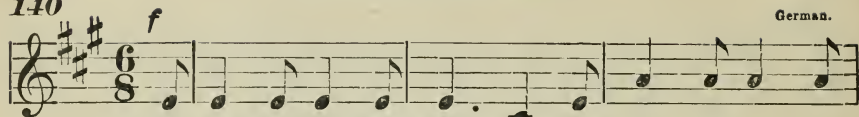
⊕



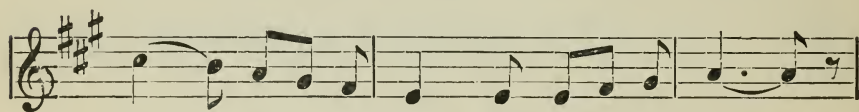
THE HARVEST TIME.

140

German.



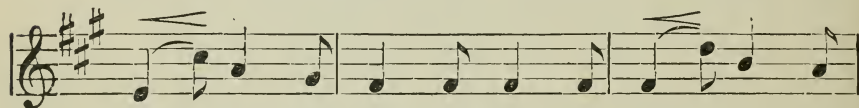
1. Thro' lanes with hedgerows pearl - y, Go forth the reap - ers
2. At noon they leave the mead - ow, Be - neath the friend - ly
3. And when the west is burn - ing, From shav - en field re -



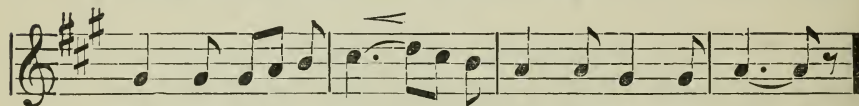
ear - ly, A - mong the yel - low corn,
 shad - ow Of mon - arch oak to dine,
 turn - ing, Up - on the train they come,



A - mong the yel - low corn; Good luck be - tide their
 Of mon - arch oak to dine; And 'mid his branch - es
 Up - on the train they come; When all their ham - let



shear - ing, For win - ter now is near - ing, And
 hoar - y, Goes up the thank - ful sto - ry, The
 neigh - bors, Re - joice to end their la - bors, With



we must fill the barn, . . And we must fill the barn.
 har - vest is so fine, . . The har - vest is so fine.
 mer - ry har - vest home, . With mer - ry har - vest home.



Tra la la la, Tra la la la, The joy - ous har - vest



home, Tra la la la, Tra la la la, The joy-ous harvest home.

SOLFEGGIO



141

mf

mf

p

mf

mf

p

FINE. *p*

FINE. *p*

FINE. *f*

f D.C.

f D.C.

f D.C.

FAREWELL TO THE SUMMER.



142

KATE M. PRESTON.

1. Fare-well to the summer, it brightens no more The blossoms on woodland on
 2. Its last song is sung in the valley and glen, And over the hills breath'd its

mountain and shore; Fare - well to the sum - mer, its
fin - al a - men; No trace of it rests on the

bright fragrant flowers, Farewell to the sum-mer, its sunshine and showers.
for-est or sand, But blos-soms still bloom in our mem - o - ry land.

mf CHORUS.

Fare - well to the sum - mer, its bright fra - grant flowers,
p

Fare - well to the sum - mer, its bright fra - grant flowers,
p

Fare - well to the sum - mer, its sun - shine and show'rs.

Fare - well to the sum - mer, its sun - shine and show'rs.

CHAPTER IX.

OCTAVES WITH TWO NOTES TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs. Chord practice, questions in theory, double trio singing.

CHORD PRACTICE.



2-4-9.

143 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

EXERCISES.

144



145



146



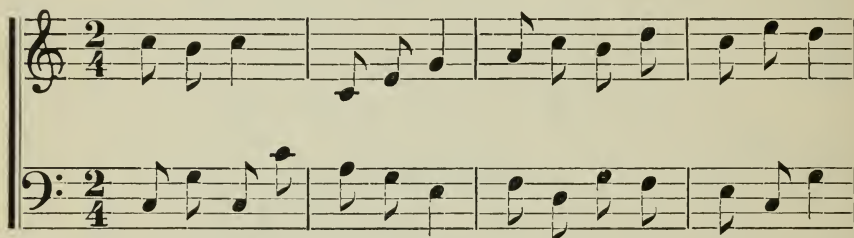
147





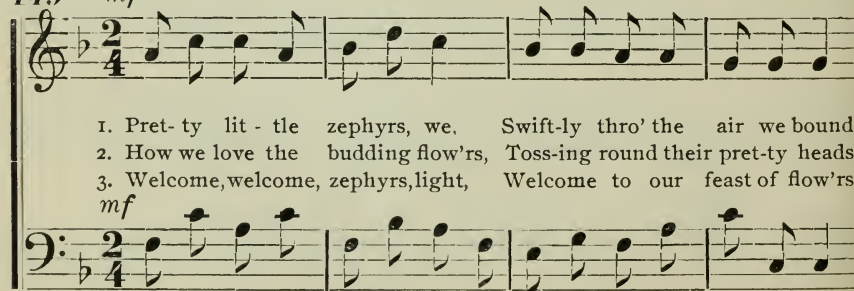
148

SOLFEGGIO.



PRETTY LITTLE ZEPHYRS.

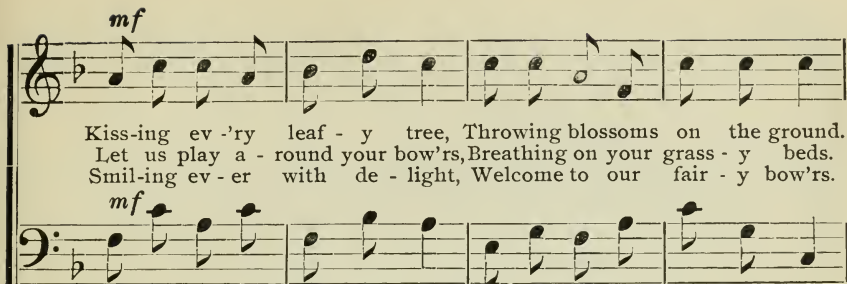
HEWITT.

149 *mf*

1. Pret-ty lit - tle zephyrs, we, Swift-ly thro' the air we bound;
2. How we love the budding flow'rs, Toss-ing round their pret-ty heads;
3. Welcome, welcome, zephyrs, light, Welcome to our feast of flow'rs;

mf

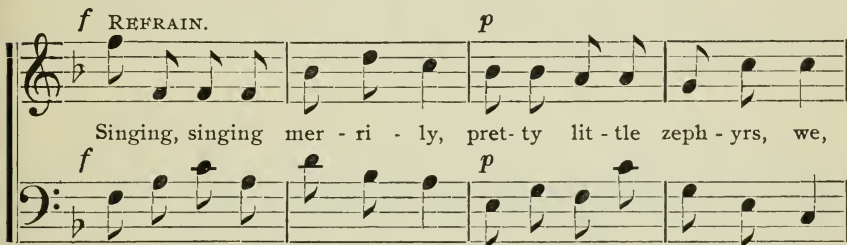
mf



Kiss-ing ev-'ry leaf-y tree, Throwing blossoms on the ground.
Let us play a-round your bow'rs, Breathing on your grass-y beds.
Smil-ing ev-er with de-light, Welcome to our fair-y bow'rs.

mf

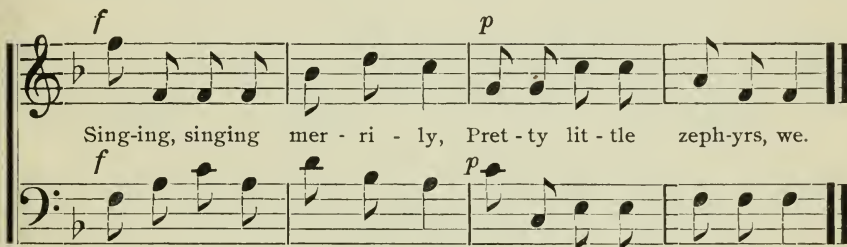
f REFRAIN. *p*



Singing, singing mer-ri-ly, pret-ty lit-tle zeph-yrs, we,

f *p*

f *p*



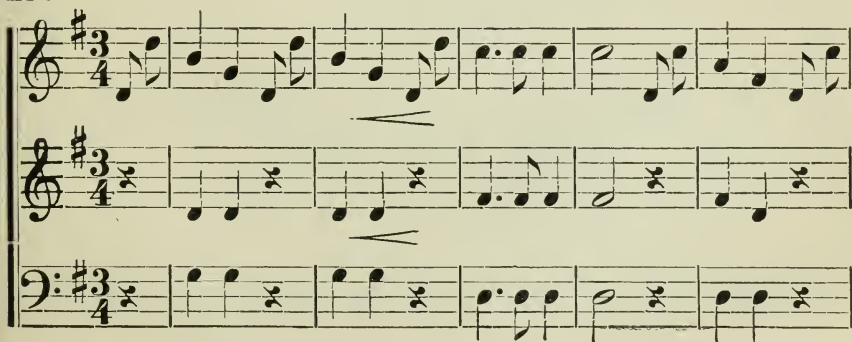
Sing-ing, singing mer-ri-ly, Pret-ty lit-tle zeph-yrs, we.

f *p*

SOLFEGGIO.



150





151

COASTING.

*

1. O what fun down hill to slide! O what bliss to gai-ly ride!
 2. For one in-stant breathless quite, Then a moment's keen de-light,
 3. Nev-er mind the steep as-cent, Up we toil with shoulders bent,

What if sometimes woe be - tide? Down we smooth-ly glide.
 Like a bird in swift-est flight, Down the hill so white.
 'Tis a new charm to it lent, While on sport in - tent.

smoothly glide.
 white, so white.
 - tent, in - tent.

REFRAIN.

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la.

SOLFEGGIO.



152

Musical score for three staves (Treble, Treble, Bass) in G major (one sharp). The first staff ends with a double bar line and the word "FINE." above it. The second staff also ends with a double bar line and the word "FINE." above it. The third staff ends with a double bar line and the word "FINE." above it.

Musical score for three staves (Treble, Treble, Bass) in G major (one sharp). The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

Musical score for three staves (Treble, Treble, Bass) in G major (one sharp). The first staff ends with a double bar line and the word "D.C." above it. The second staff ends with a double bar line and the word "D.C." above it. The third staff ends with a double bar line and the word "D.C." above it.

CHAPTER X.

HALF BEATS.

DOTTED EIGHTH NOTES AND RESTS.

When eighth notes and rests receive one beat of the measure, sixteenth notes and rests receive *one half beat*.

When eighth notes and rests receive one beat of the measure, dotted eighth notes and rests receive *one beat and a half*.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowels O, oo &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, double trio singing.

CHORD PRACTICE.



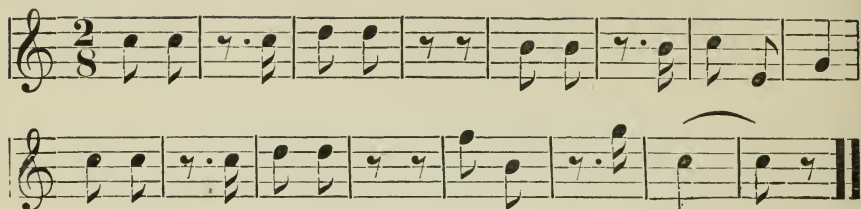
153 2-6-9.

1st Div.	2d Div.	3d Div.	All.	1st Div.	2d Div.	3d Div.	All.

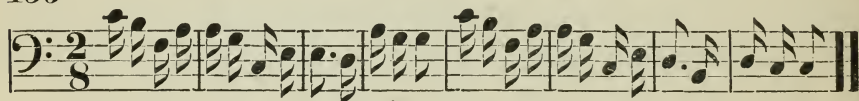
154

EXERCISES.

155



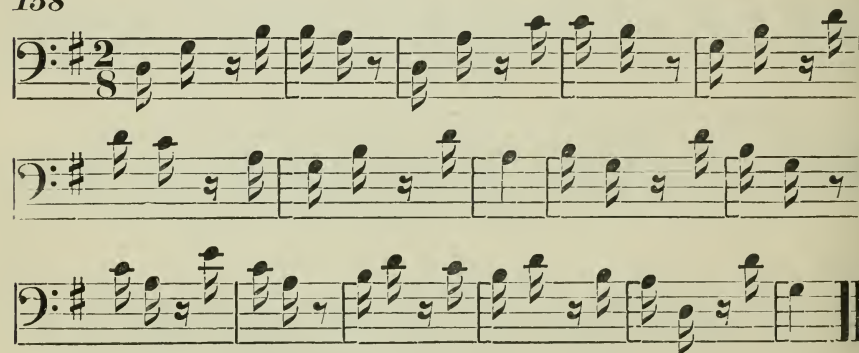
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157



158



159



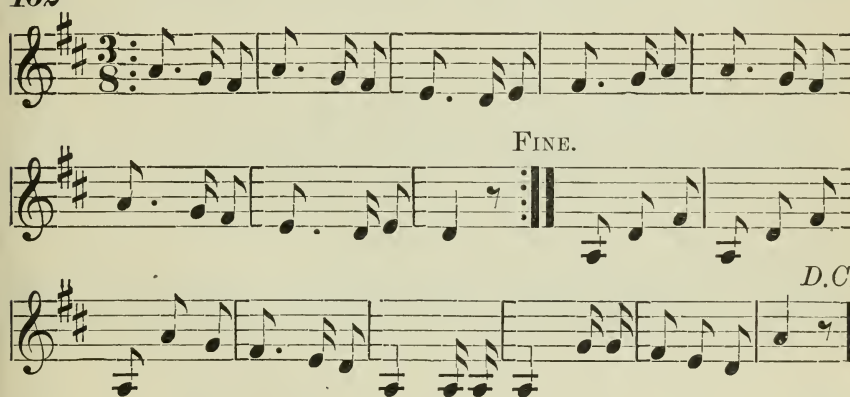
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161



162



163



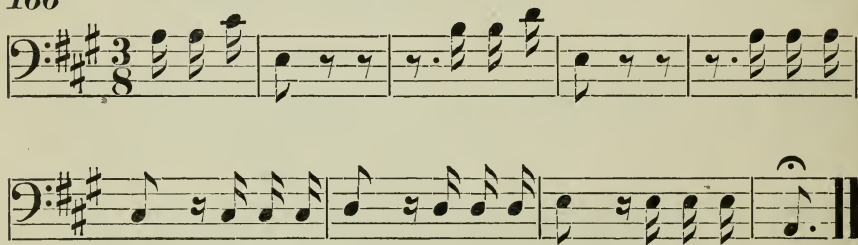
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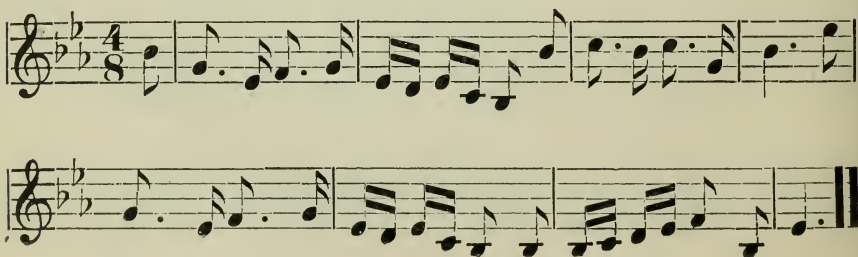
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166



167



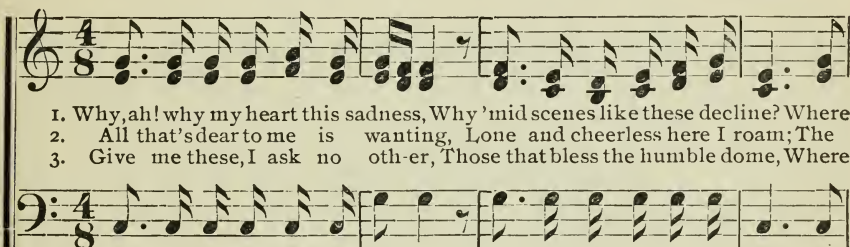
168



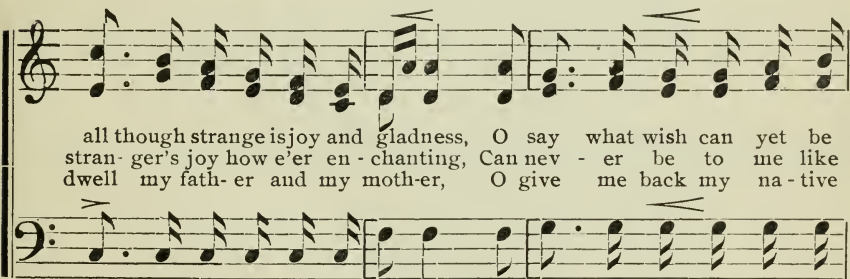
SWITZER'S SONG OF HOME.

169

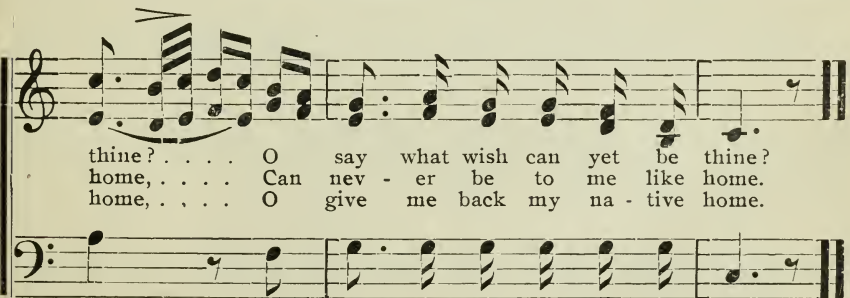
MOSCHELES.



1. Why, ah! why my heart this sadness, Why 'mid scenes like these decline? Where
 2. All that's dear to me is wanting, Lone and cheerless here I roam; The
 3. Give me these, I ask no oth-er, Those that bless the humble dome, Where



all though strange is joy and gladness, O say what wish can yet be
 stran-ger's joy how e'er en-chanting, Can nev-er be to me like
 dwell my fath-er and my moth-er, O give me back my na-tive



thine? O say what wish can yet be thine?
 home, Can nev-er be to me like home.
 home, O give me back my na-tive home.

170

MARCH.



1st Ending.

2d Ending.

First system of musical notation for the March. It consists of a treble and bass staff in 4/8 time, key of D major. The treble staff begins with a forte (*f*) dynamic. The first ending is marked with a double bar line and repeat dots, leading to the second ending. The piece concludes with the word "FINE." written below the bass staff.

Second system of musical notation for the March. It continues the melody and bass line from the first system. The treble staff begins with a piano (*p*) dynamic.

Third system of musical notation for the March. It concludes the piece with a double bar line. The word "D.C." (Da Capo) is written above the treble staff.

171

SOLFEGGIO.



First system of musical notation for the Solfeggio. It consists of a treble and bass staff in 4/8 time, key of D major. The treble staff begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) marking. The bass staff also begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) marking.

mf *dim.*

mf *dim.*

172

SUMMER SONG.

Wreath of School Songs.

1. Tra, ri, ra, All hail the sum-mer months, The sum-mer light is
 2. Tra, ri, ra, All hail the sum-mer months, On sea and lake and
 3. Tra, ri, ra, All hail the sum-mer months, With light and hap- py

glow-ing, The sum mer breeze is blow-ing.
 fount-ain, On hill, and plain, and mount-ain. Yes, yes, yes, we
 meas-ure, We hail with hours of pleas-ure.

hail the summer months, Yes, yes, yes, All hail the summer months.

SOLFEGGIO.



173

mf

p

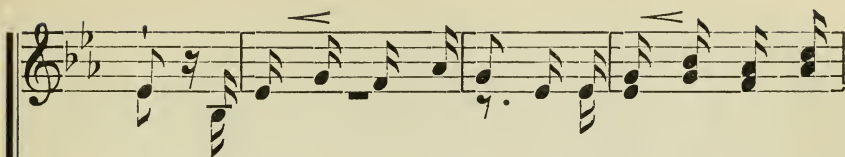
f

SKATING SONG.

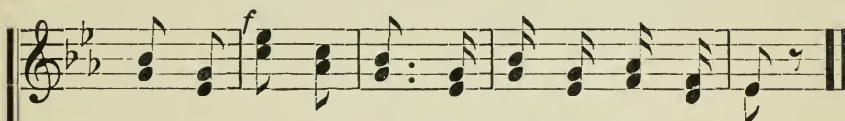
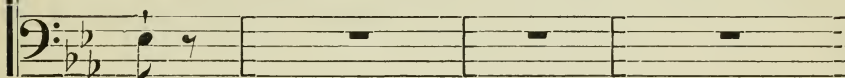
Wreath of School Songs.

174

1. Tra, ri, ra, The skat-ing time is here, The skat-ing time is
 2. Tra, ri, ra, A-loud the skat-ers cry, A-loud the skat-ers
 3. Tra, ri, ra, 'Tis skat-ing makes us strong, 'Tis skat-ing makes us



here! Our north-ern win-ter's rig - or Will give our frames new
cry; With health our cheeks are glow-ing, With joy our blood is
strong; To face the wild blast bold-ly, That blow-eth keen and



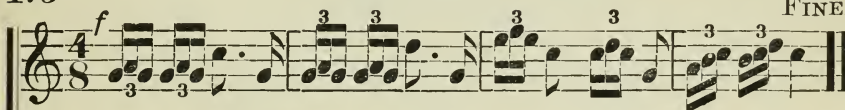
vig - or, Tra, ri, ra, The skat - ing time is here.
flow - ing, Tra, ri, ra, A - loud the skat - ers cry.
cold - ly, Tra, ri, ra, 'Tis skat - ing makes us strong.



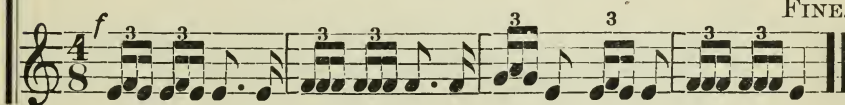
175

SOLFEGGIO.

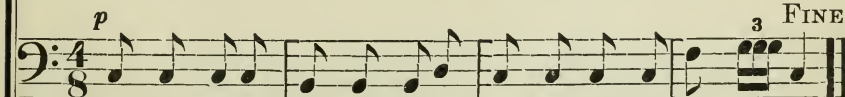
⊕ FINE.



FINE.



FINE.



p *3* *3* *3* *D.C.*

p *D.C.*

f *3* *3* *3* *3* *3* *3* *3* *3* *3* *D.C.*

SOLFEGGIO.

176

From "Rossini."

SOLFEGGIO.

⊕

177

First system of musical notation, measures 1-5. The music is in 3/8 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a *mf* dynamic. The second staff (treble clef) also begins with a *mf* dynamic. The third staff (bass clef) begins with a half rest. The measures contain eighth and dotted eighth notes, often beamed together.

Second system of musical notation, measures 6-10. The first staff (treble clef) begins with a *f* dynamic and ends with the word *FINE.*. The second staff (treble clef) also begins with a *f* dynamic and ends with *FINE.*. The third staff (bass clef) begins with a half rest and ends with *FINE.*

Third system of musical notation, measures 11-15. The first staff (treble clef) begins with a *m* dynamic and ends with the instruction *D.C. al Seg.*. The second staff (treble clef) begins with a *f* dynamic and ends with *D.C. al Seg.*. The third staff (bass clef) begins with a *m* dynamic and ends with *D.C. al Seg.*

178

OUR BANNER BRIGHT.

KATE M. PRESTON.

mf

Our ban- ner bright, as heav'n's own light O, may it ne'er grow dim,
The col - or red means blood we've shed, The white is pur - i - ty;
Our stars in-crease in time of peace, O may we nev - er know

mf

Nor lose a star, its crown to mar; Be that our nation's hymn.
As for the blue, it means be true To all fu - tu - ri - ty.
How large a band throughout the land Would rise to meet a foe.

m

Our banner bright, Our banner bright, As heav'n's own light, As heav'n's own light,

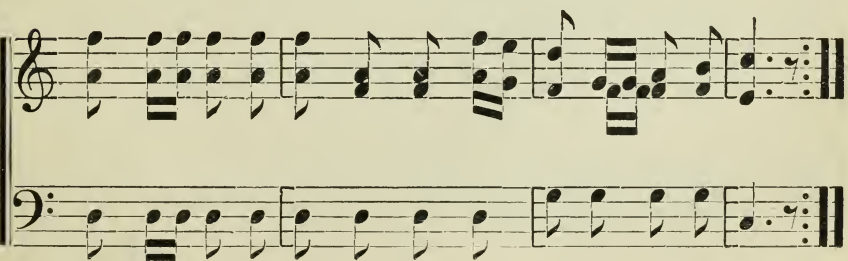
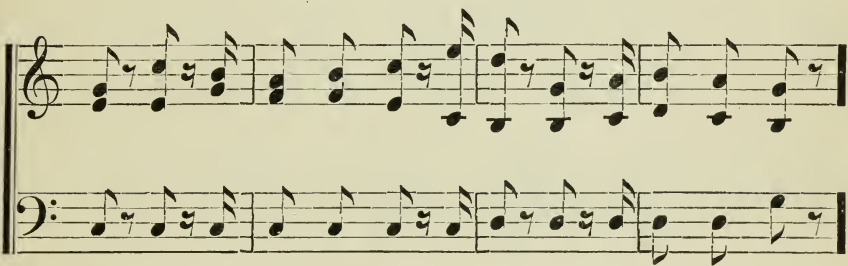
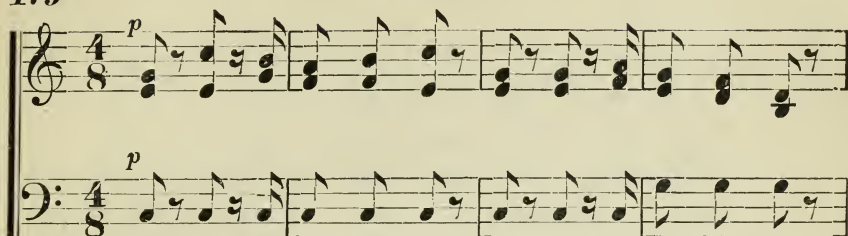
f

Our ban - ner bright, As heav'n's own light, Our glorious banner bright.

179

MARCH.

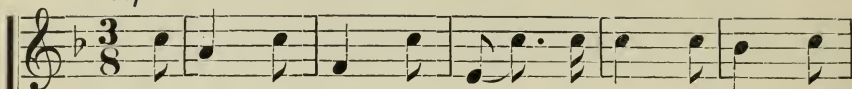
GUNGL.



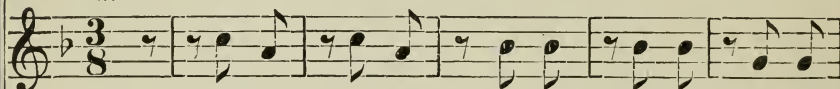
THE LADY'S SLIPPER.

*

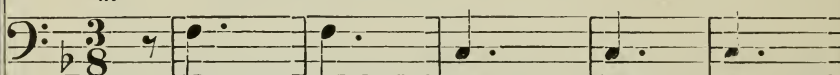
180

mf

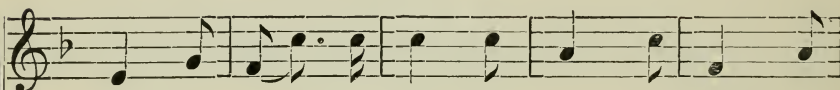
The queen of Elf - dom gave a ball, In - vit - ed
 The moon shone out both clear and bright, The glow - worm
 The fair - ies danc'd a mag - ic ring, What's that? the

m

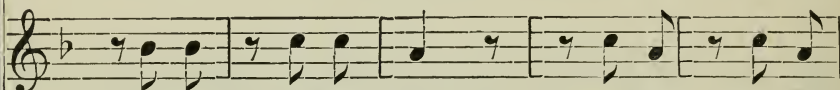
La la la la la la la la la la

m

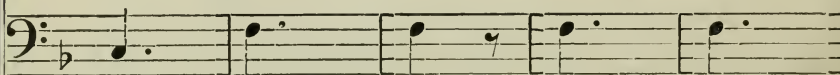
La la la la la



fair - ies one and all, From court - iers down to
 furn - ish'd el - - fin light, And will - o - wisp did
 lark be - gan to sing, They can - not see the



la la la la la, La la la la



la la la, La la

pa - - ges, From court - iers down to pa - - ges;
 bor - - row, And will - o - wisp did bor - - row;
 dip - - per, They can - not see the dip - - per;

la la la la la la la la la la,

la la la la la la,

m

La la la la la la

m

La la la la la la

mf

They come ar - ray'd in bright - est
 The daint - - iest vi - - ands serv'd the
 They fly each way in sore af -

la la la la la la la la la,

la la la la la la la la la,

green, Dress'd out in pomp and silk - en sheen,
 feast, No one was stint - ed in the least,
 - fright, Leav - ing be - hind them in their flight,

mf

Sweet fair-ies of all a - ges, Sweet fair-ies of all a - ges.
 Or thought up-on the mor - row, Or thought up-on the mor - row.
 The dain - ty La-dy's slip - per, The dain - ty La-dy's slip - per.

m

La la la la la la la la la la la.

m

La la la la la la la

CHAPTER XI.

COMPOUND MEASURE.

TRIPLE VARIETIES.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowel O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, single trio singing.

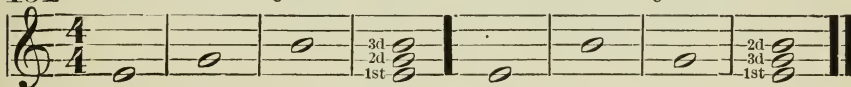
EXPLANATORY.—In commencing *single trio practice*, select easy rounds and the least difficult three part exercises to be found in the book. Continue the practice of exercises with *La*.

CHORD PRACTICE.

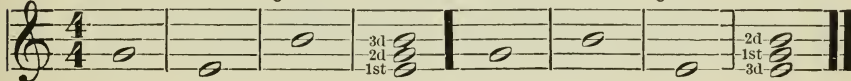
MINOR TRIADS FOUNDED ON *THREE* OF THE SCALE.

3-5-7.

181 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



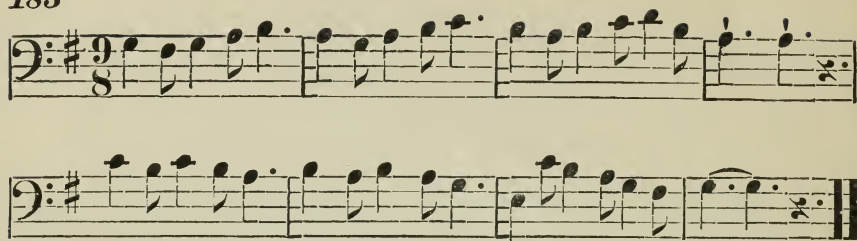
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

EXERCISES IN $\frac{9}{4}$ AND $\frac{9}{8}$ VARIETIES.

182



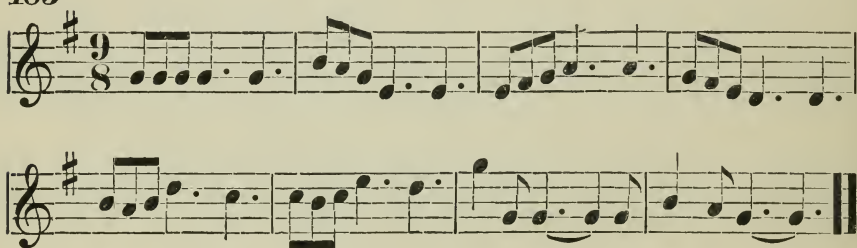
183



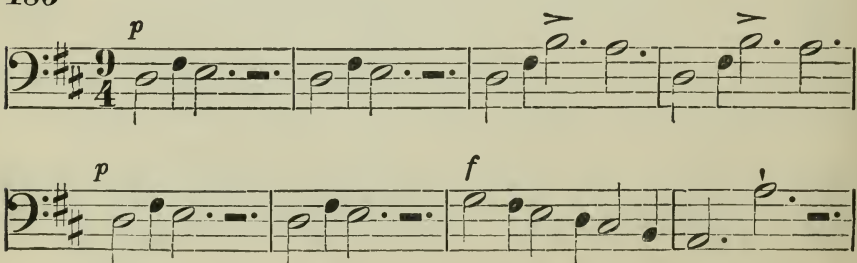
184

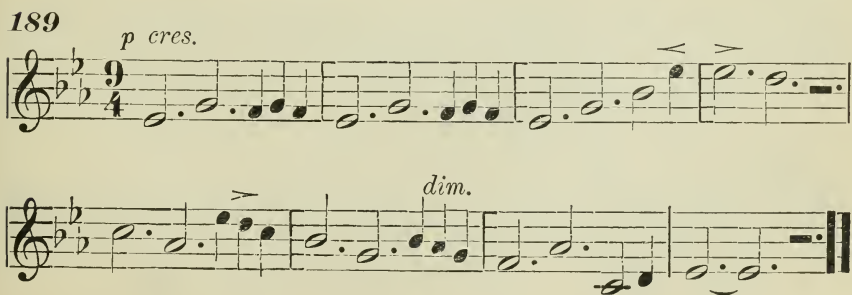
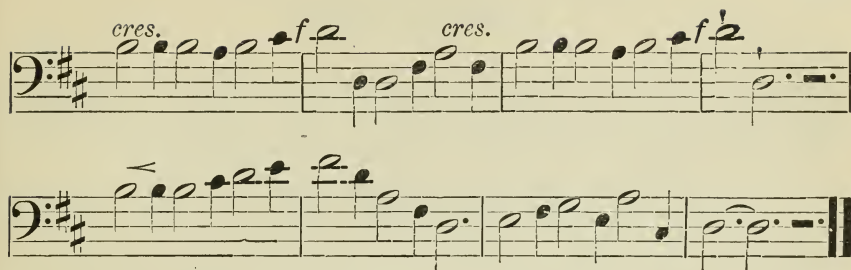


185



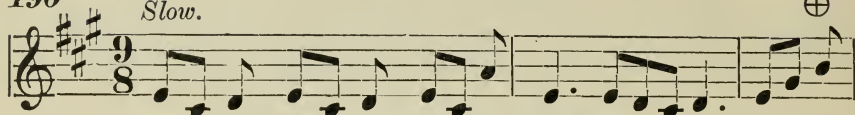
186



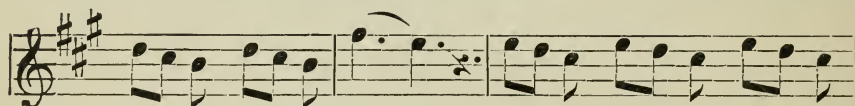


COMING OF SPRING.

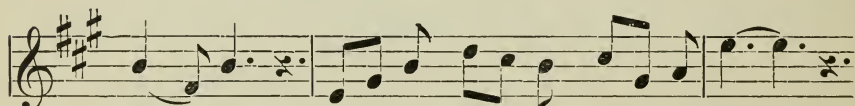
190

Slow.

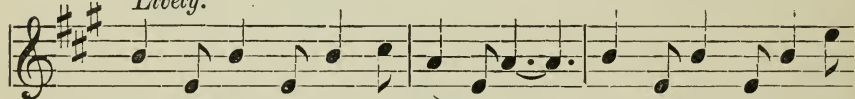
1. Hear ye not the streamlets flow - - ing? Heed ye
2. O thou type of man's con - di - - tion, Thee our



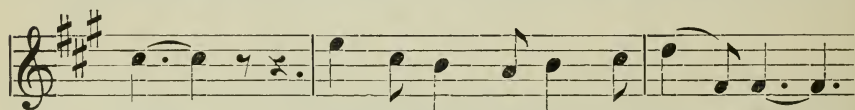
not the gen - tle breeze Soft - ly o'er the mead - ows
spir - its glad - ly hail! All our hopes shall find fru -



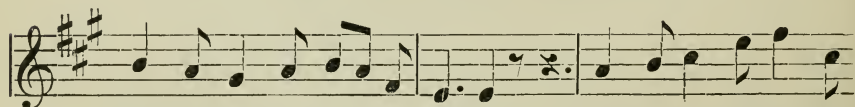
blow - ing, And the hum of live - ly bees?
- i - tion, Tho' the grave our life as - sail.

Lively.

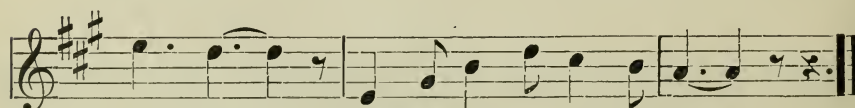
Love - lyspring a - gain re - turn - ing, Hope's fond vis - ion now ful -
Spring shall rise o'er ruin - ed na - ture, God shall wake to life the



- fils ; Yes, her sweet and kind so - journ - ing
dead, End - less bloom on ev - 'ry crea - ture



Decks with flow'rs the blushing hills, Yes, her sweet and kind so -
Still shall smile when time has fled, End - less bloom on ev - ery



- journ - ing Decks with flow'rs the blush - ing hills.
crea - ture Still shall smile when time has fled.

SOLFEGGIO.



191

First system of exercise 191. Treble staff: *cres.* (crescendo). Bass staff: steady eighth-note accompaniment.

Second system of exercise 191. Treble staff: *dim.* (decrescendo). Bass staff: continues the accompaniment.

Third system of exercise 191. Treble staff: *dim.* (decrescendo). Bass staff: continues the accompaniment.

192

FAINTLY FLOW THOU FALLING RIVER.



First system of exercise 192. Treble staff: *m* (mezzo). Bass staff: accompaniment. Lyrics: 1. Faint - ly flow, thou fall - ing riv - er, 2. Ro - ses bloom, and then they with - er, *m*

crescendo. *diminuendo.*

Like a dream that dies a - way, Down to
 Cheeks are bright, then fade and die; Shapes of

f

o - cean glid-ing ev - er, Keep thy calm, un - ruf - fled
 life are waft-ed hith - er, Then, like vis - ions hur - ry

way ; Time with such a si - lent mo - tion, Floats a -
 by ; Quick as clouds at even-ing driv - en, O'er the

f

- long on wings of air, To e - ter - ni - ty's dark
 ma - ny col - ored west, Years are bear - ing us to

slow.

o - cean, Bury - ing all its treas - ures there.
 heav - en, Home of hap - pi - ness and rest.

Lento.

193

SOLFEGGIO.



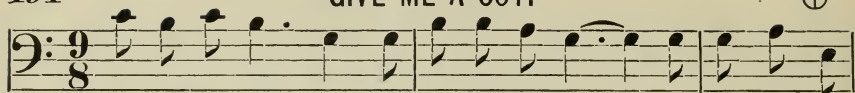
mf *m*

mf

m

194

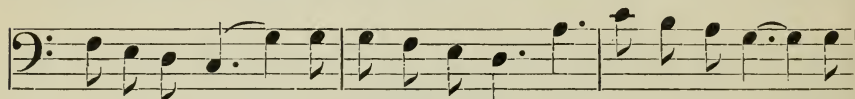
GIVE ME A COT.



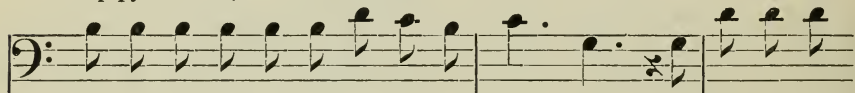
Give me a cot in the val-ley I love, A tent in the



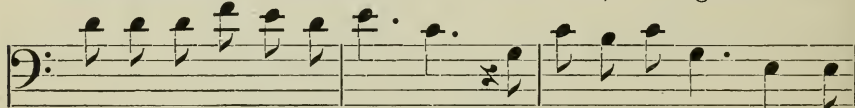
green - wood, A home in the grove; I care not how hum - ble, for



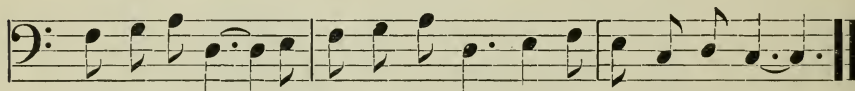
hap-py'twill be, If those that I love will share it with me. Our



haunts shall be nat-ure's own beau-ti - ful bow - ers, Our gems shall be



nature's own beau-ti - ful flow - ers; There woo'd by the sun - shine, and



kissed by the gale, the proud-est mighten - vy our home in the vale.

195

SOLFEGGIO.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has a half note G4 and a dotted half note B-flat4; the second has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The middle staff is in treble clef and contains three measures: the first has a half note G4 and a dotted half note B-flat4; the second has a dotted quarter note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has a dotted quarter note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The bottom staff is in bass clef and contains three measures: the first has a half note G3 and a dotted half note B-flat3; the second has a dotted quarter note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3; the third has a dotted quarter note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3. The letter 'm' is written above the second measure of the middle staff.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the second has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The middle staff is in treble clef and contains three measures: the first has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the second has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The bottom staff is in bass clef and contains three measures: the first has a dotted quarter note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3; the second has a dotted quarter note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3; the third has a dotted quarter note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3. The letter 'm' is written above the second measure of the bottom staff.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures: the first has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the second has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The middle staff is in treble clef and contains three measures: the first has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the second has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4; the third has an eighth note G4, an eighth note A4, a dotted quarter note B-flat4, and a half note G4. The bottom staff is in bass clef and contains three measures: the first has an eighth note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3; the second has an eighth note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3; the third has an eighth note G3, an eighth note A3, a dotted quarter note B-flat3, and a half note G3.

m

CHAPTER XII.

DOTTED QUARTERS AND EIGHTHS TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE

Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound, in all keys and on both clefs. Chord practice, questions in theory, trio singing.

CHORD PRACTICE.

3-5-10.

196 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

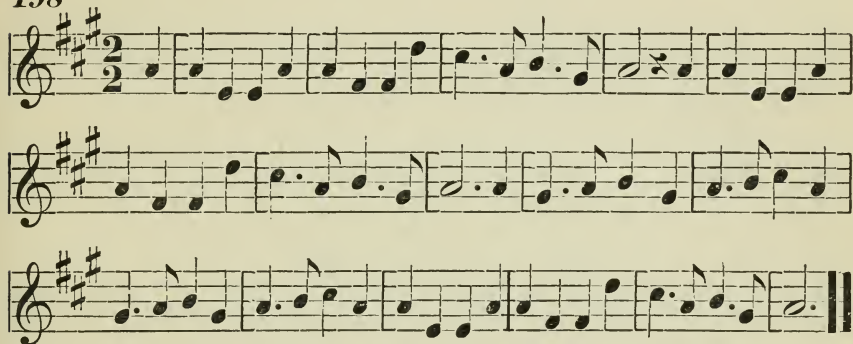
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

197

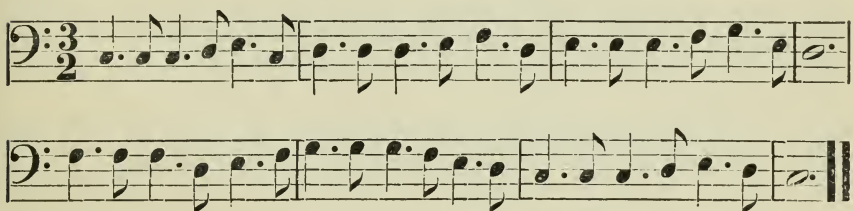
SINGLE PART EXERCISES.



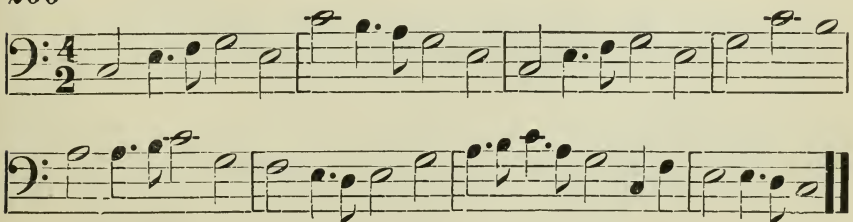
198



199



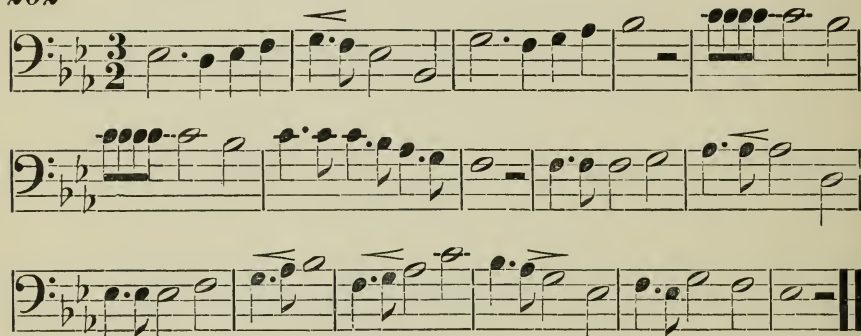
200



201



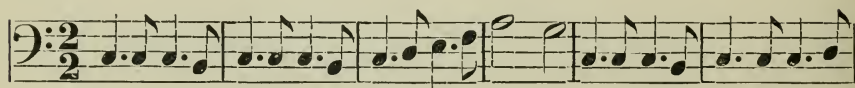
202



203

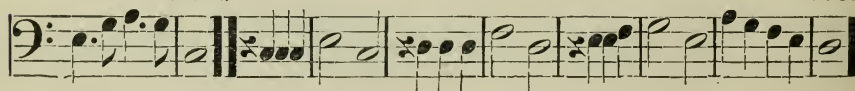


204



FINE.

D.C.



SOLFEGGIO.

205

206

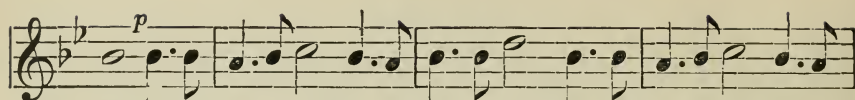
MERRILY EVERY HEART IS BOUNDING.

cres.

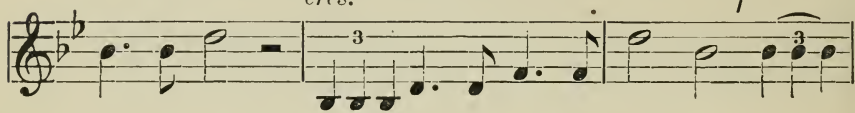
1. Mer-ri-ly ev-'ry heart is bounding, Merrily O, merrily O,
 2. Cheerily ev-'ry face is beaming, Cheerily O, cheerily O,

cres.

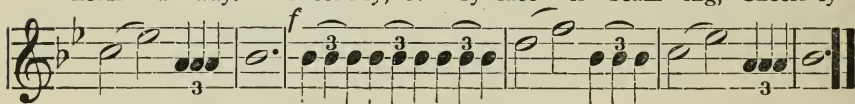
Joy-ful-ly now the news is sound-ing, Joy-ful-ly O, joy-ful-ly
 Play-ful-ly ev-'ry eye is gleam-ing, Playful-ly O, playful-ly



O, To the woods we go, Where the violets grow, Where the violets grow, To the
O, In the fields a-way, We will rove to-day, We will rove to-day, In the



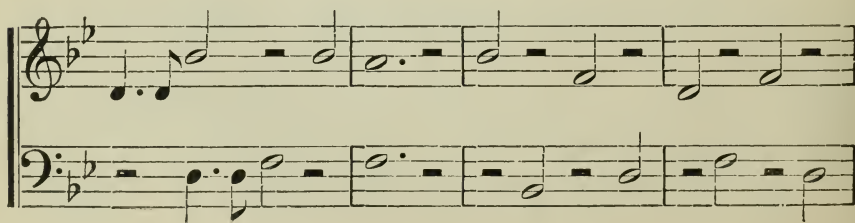
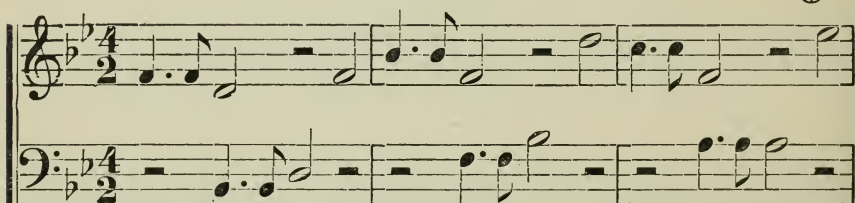
woods we go. Mer-ri-ly ev - 'ry heart is bound-ing, Mer-ri-ly
fields a - way. Cheer-i-ly, ev - 'ry face is beam-ing, Cheer-i-ly



O, merrily O, Merrily, merrily, merrily O, Merrily O, merrily O.
O, cheerily O, Cheerily, cheerily, cheerily O, Cheerily O, cheerily O.

207

SOLFEGGIO.



Two staves of music in B-flat major. The melody is composed of dotted quarter and eighth notes. The piece concludes with a double bar line and repeat signs.

208

f *m* SOLFEGGIO *f* ⊕

Two staves of music in B-flat major, 3/2 time. The piece is titled "SOLFEGGIO". The treble staff contains a melody of chords, while the bass staff has a moving line. Dynamics include *f* (forte) and *m* (mezzo-forte). The piece ends with a circled cross symbol.

Continuation of the two-staff piece in B-flat major, 3/2 time. The treble staff features chords with dynamics *f* and *p*. The bass staff continues the moving line with corresponding dynamics.

dim. *FINE.* *m*

dim. *FINE.* *f* *p*

The final section of the two-staff piece in B-flat major, 3/2 time. It includes dynamics such as *dim.* (diminuendo), *FINE.*, *m* (mezzo-forte), *f* (forte), and *p* (piano). The piece concludes with a double bar line.

f *p* *f* *p* *f* *D.C.*

209

AH! IN THE WOODS.

Tyrolean.

cres. *p*

1. Ah! in the woods a-lone, What happy
2. Were I a bird on wing, There freely

m
La la la la la la la la la la la,

hours have flown, Where all is green and fair, Trees, hap - py
might I sing, Hop - ping from tree to tree, How blithe a

La la la la la la la la la la,

cres. *p*

birds are there; La la la la la la la la la la,
birā I'd be;

La la la la la la la la,

cres.

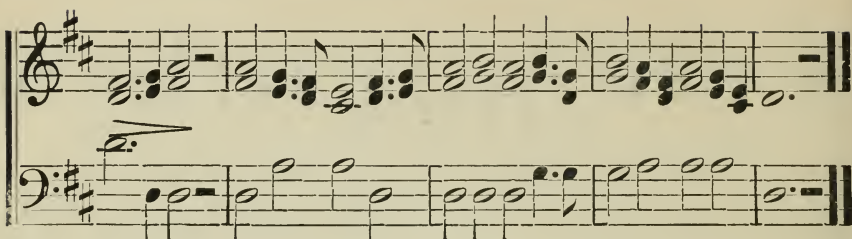
La la la la la la la la la la la la la.

La la la la la la la la.

210

MARCH.

From Massaniello.



211

BRING FLOWERS. Memorial.

1. Bring flow'rs fresh and fra-grant, As mem - o - ry's blossoms are ;
 2. We love the memory dear - ly Of all our sol-dier dead,

Weave them in forms of beau-ty, Cross, crown, and many a star;
 And let this day for ev - er, With roy - al grace be spread;

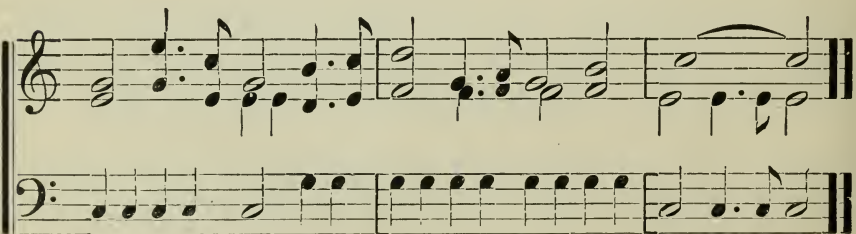
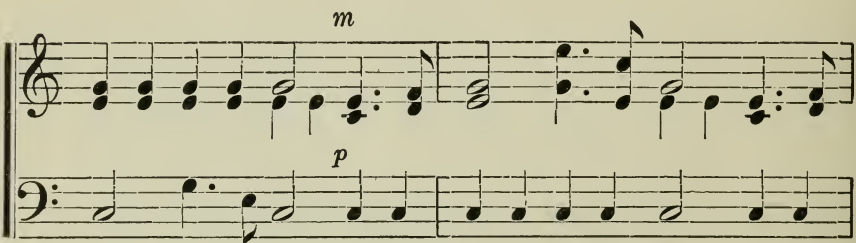
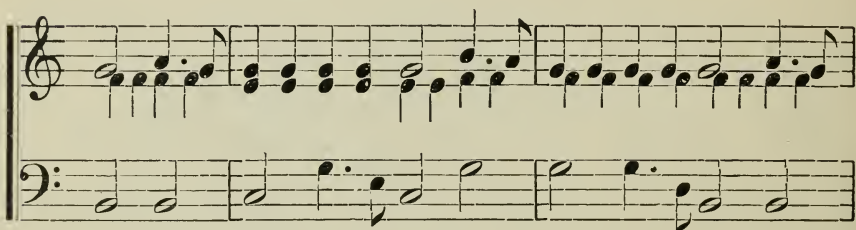
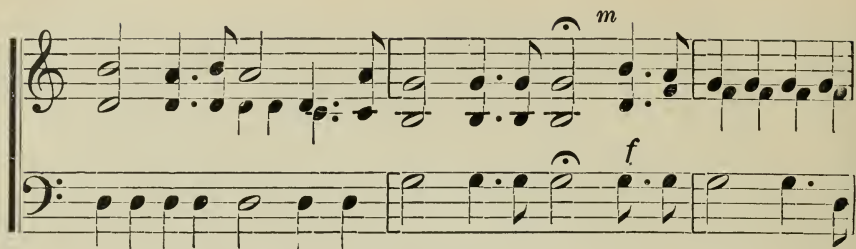
Send out each child to gath - er The wild flow'rs growing free,
 No mat - ter what the col - or Or u - ni-form he wore,

Pile up the fragrant blossoms, That all the world may see.
No matter if the stars and stripes, Or stars and bars he bore.

212 *f* SOLFEGGIO. ⊕

m

m



CHAPTER XIII.

DOUBLE DOTTED NOTES AND RESTS.

The time of dotted notes and rests may be lengthened by the addition of a *second dot*.

The second dot lengthens the time *one half* the value of the first dot.

A *double dotted whole note* (o..) is equal in time to a whole, half, and quarter note (o p q).

A *double dotted half note* (p..) is equal in time to a half, quarter, and eighth note (p q q).

A *double dotted quarter note* (q..) is equal in time to a quarter, eighth, and sixteenth note (q q q).

A *double dotted half rest* (— z.) is equal in time to a half, quarter, and eighth rest (— z q).

A *double dotted quarter rest* (z..) is equal in time to a quarter, eighth, and sixteenth rest (z q q).

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowels, O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, trio singing.

CHORD PRACTICE.

3-7-10.

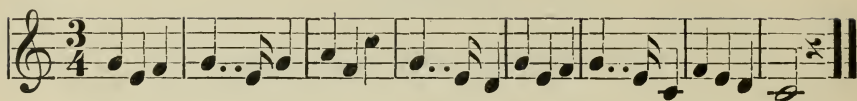
213 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

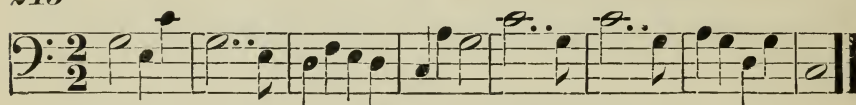
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214

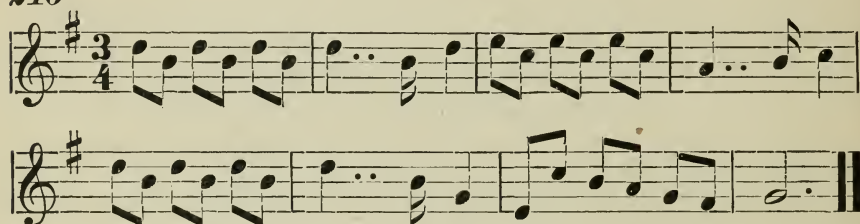
EXERCISES.



215



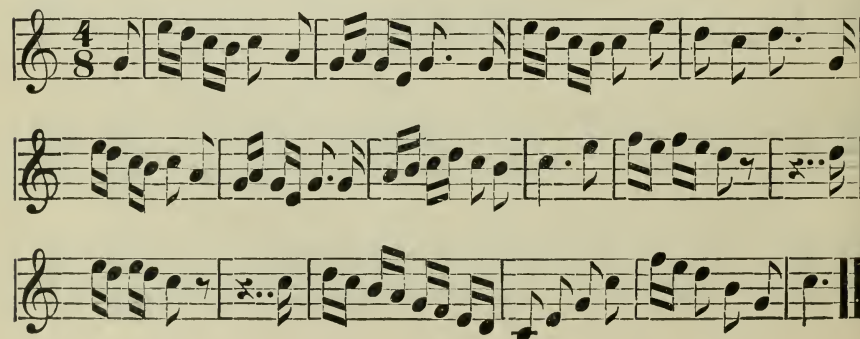
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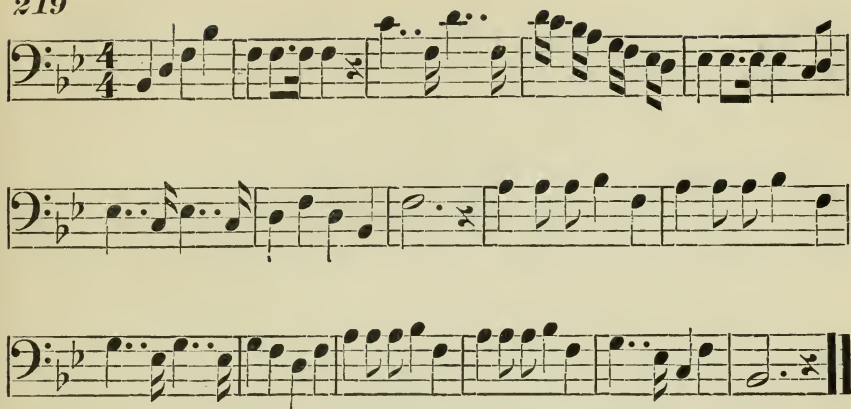
217



218



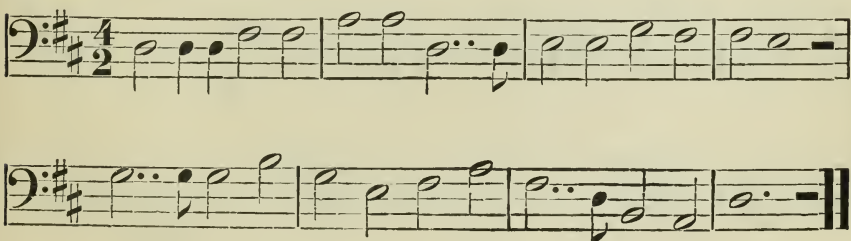
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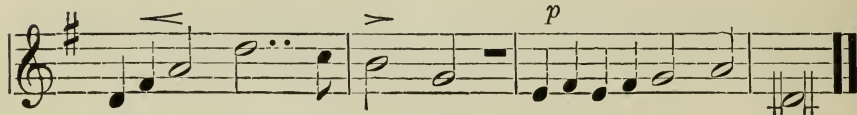
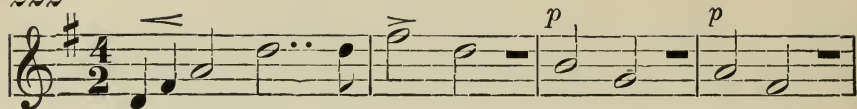
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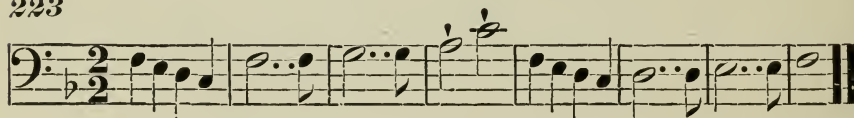
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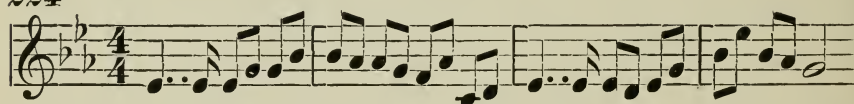
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223



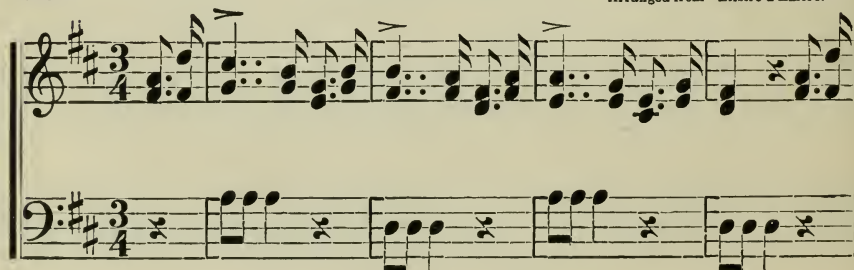
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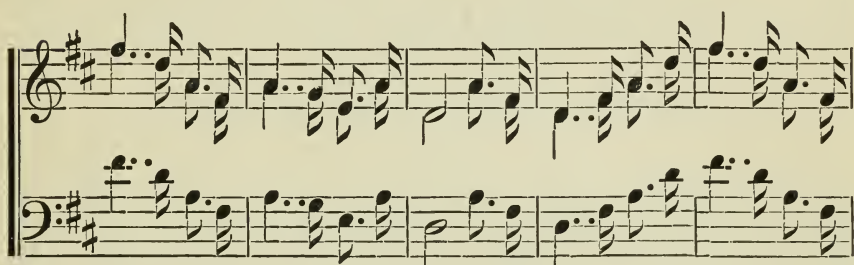
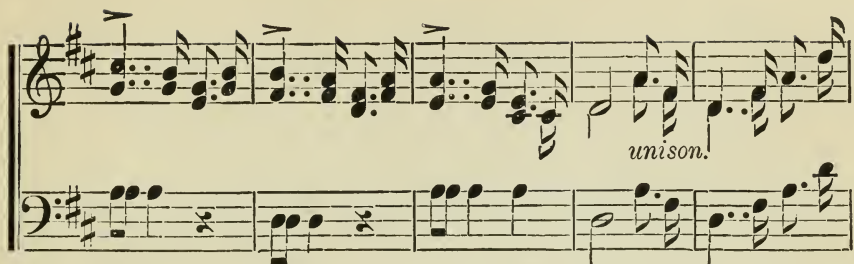


SOLFEGGIO.

225

Arranged from "Elisire d'Amore."





CHAPTER XIV.

DOTTED EIGHTHS AND SIXTEENTHS TO THE BEAT.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number, with vowels O, Oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, trio singing.

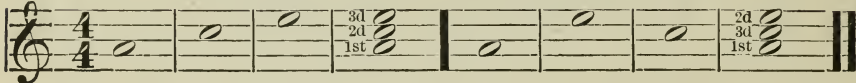
CHORD PRACTICE.

MINOR TRIADS FOUNDED ON SIX OF THE SCALE.

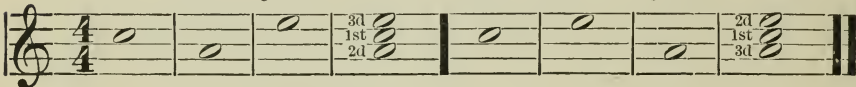
6-8-10.



226 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



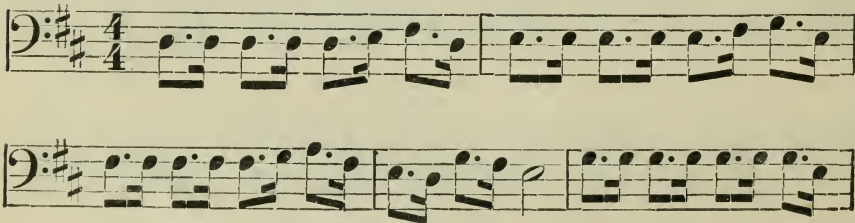
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

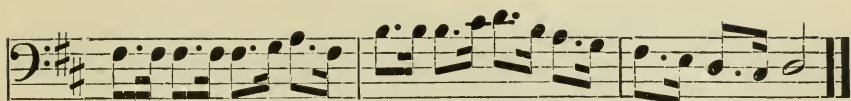


1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.



227



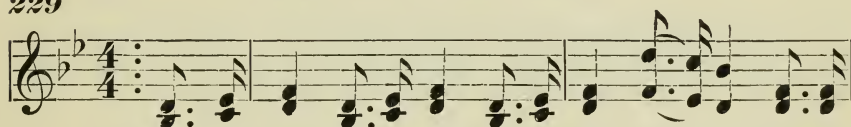


228



COME AWAY, COME AWAY.

229



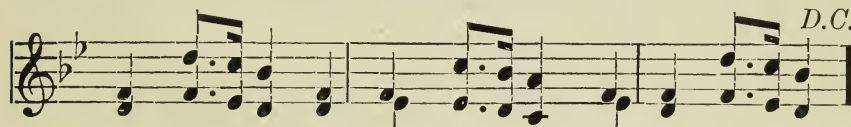
Come a - way, come a - way to the sing - ing school, Where the
D.C.—Will you come, will you come to the sing - ing school, Where the

FINE.



hours glide a - long mer - ri - ly.
hours glide a - long mer - ri - ly?

There cheer - ful - hearts with

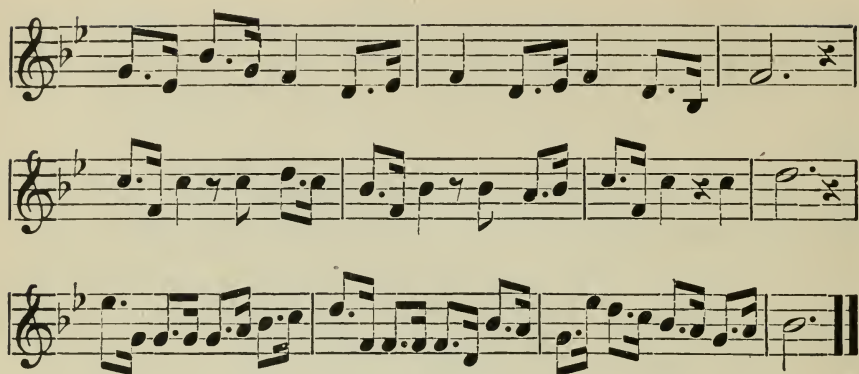


pleas - ure glow, And joy - ous still no sor - row know.

D.C.

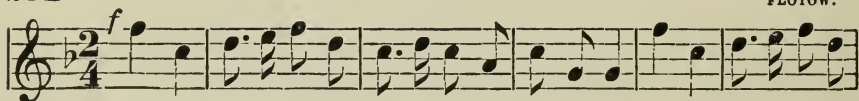
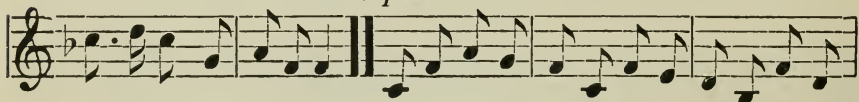
230





231

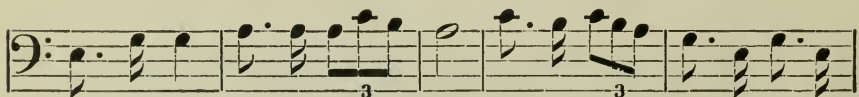
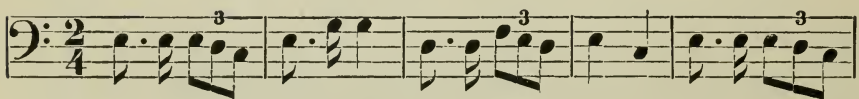
FLOTOW.

FINE. *p*

D.C.



232

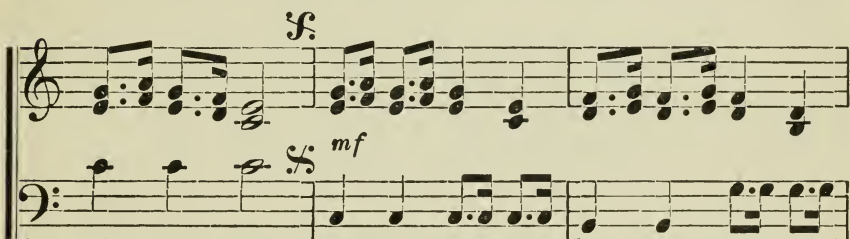
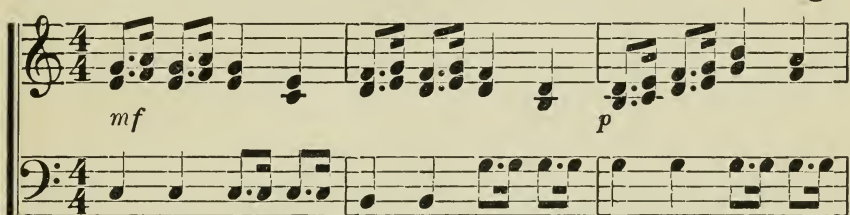




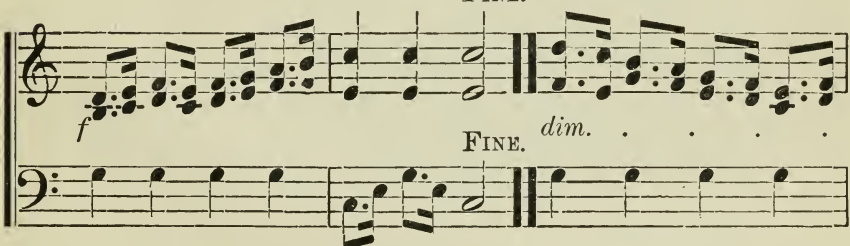
233

SOLFEGGIO.

⊕



FINE.

FINE. *dim.*

D.S.

dim.

D.S.

THE SLEIGH RIDE.

Words by Mrs. SOPHIA H. OLIVER.

English Glee.

234

mf

Lo, the mettled coursers dashing, Lo, the mettled coursers dash- ing,

Lo, the met-tled coursers dashing, O'er the snow-like diamonds flashing,

Bear a-long the mer-ry sleigh, Bear a-long the mer-ry sleigh.

Sleigh-bells ringing, hors-es prancing, voic-es ring-ing,

bright eyes glancing, Light with joy the cheerful way, Light with joy the

cheer-ful way, Sleigh-bells ringing, voic-es sing-ing,
hors-es prancing,

Sleigh-bells ringing, horses prancing, voic-es sing-ing,
bright eyes glancing,

bright eyes glancing, Light with joy the cheerful way, light with joy the cheerful way.

SOLFEGGIO.

235

First system of musical notation (measures 1-3) in 4/4 time, key of B-flat major. The treble staff begins with a melodic line featuring a triplet of eighth notes (B-flat, A, G) marked *mf*. The bass staff provides a rhythmic accompaniment with eighth notes and triplets. Measure 3 ends with a triplet of eighth notes (B-flat, A, G) marked *f*.

Second system of musical notation (measures 4-6). The treble staff continues the melodic line with eighth notes and triplets. The bass staff features a more active accompaniment with many triplets of eighth notes. Measure 6 ends with a triplet of eighth notes marked *mf*.

Third system of musical notation (measures 7-9). The treble staff features a melodic line with triplets of eighth notes, marked *f* in measure 8. The bass staff continues with a dense accompaniment of triplets of eighth notes. Measure 9 ends with a triplet of eighth notes.

FRIENDS OF FREEDOM.

236

f

Scotch Air.

1. Friends of free-dom swell the song, Young and old the strain pro-long,
 2. Give the ach-ing bo-som rest, Car-ry joy to ev-ery breast,
 3. God of mer-cy! hear us plead, Help us while we in-ter-cede

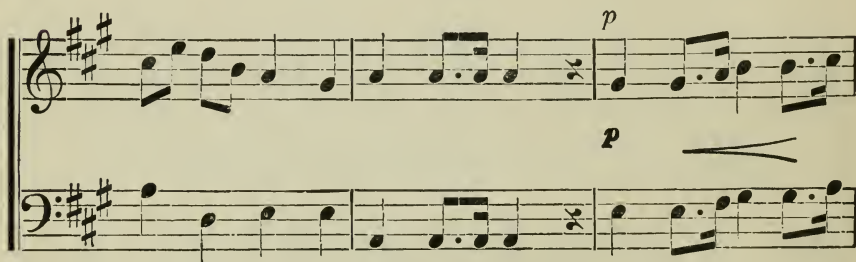
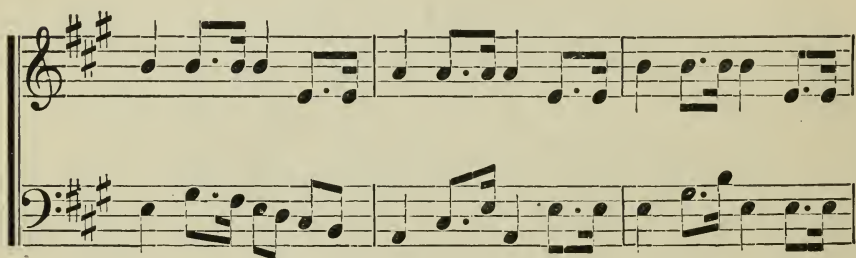
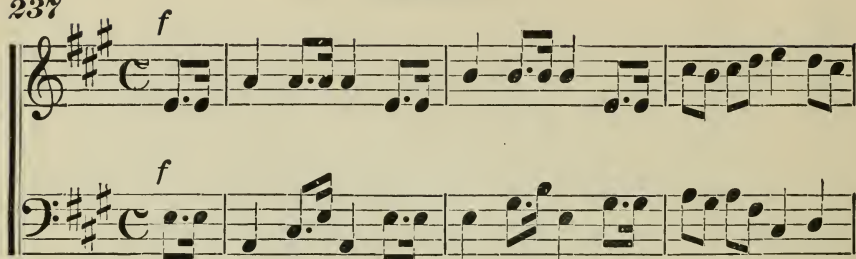
Make the temp'rance arm-y strong, On to vic-to-ry;
 Make the wretch-ed drunk-ard blest, Liv-ing so-ber-ly;
 O how ma-n-y bo-soms bleed, Heal them speed-i-ly;

Raise your ban-ners, let them wave, On-ward still, the wretched save;
 Raise the glo-rious watchword high! "Touch not, taste not," till you die,
 Hast-en then the hap-py day, When, be-neath thy gen-tle ray,

Who would fill a drunk-ard's grave, Bear his in-fa-my?
 Let the ech-o reach the sky, Swell-ing joy-ful-ly.
 All the world shall own thy sway, Reign tri-umph-ant-ly.

MARCH.

237



f

238

SOLFEGGIO.



mf

p

p

mf

HOW GOOD AND HOW PLEASANT. Round.



239

1
How good and how pleas - ant when school - mates a -

2
How sweet, how de - light - ful, with Love for our

3
Sweet, sweet, how sweet 'tis to

- gree, Bound close - ly to - geth - er in firm u - ni - ty.

theme, 'Tis love a - bove, all else is su - preme.

sing, 'Tis har - mo - ny, pure har - mo - ny, love's prais - es to sing.

MARCH.

240

Arranged from "Il Puritain"

First system of musical notation. Treble and bass staves in 4/4 time, key of D major (two sharps). The treble staff begins with a forte (*f*) dynamic and contains a melody of eighth and sixteenth notes. The bass staff also begins with a forte (*f*) dynamic and contains a supporting bass line. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. The treble staff ends with the word "FINE." above the final measure. The bass staff also ends with the word "FINE." above the final measure. The system concludes with a double bar line.

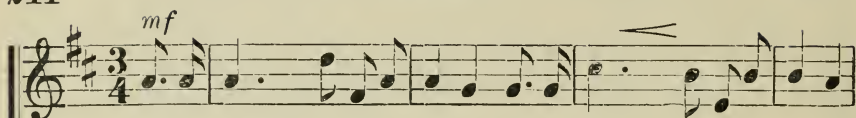
Third system of musical notation. Treble and bass staves. Both staves begin with a mezzo-piano (*mp*) dynamic. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a supporting bass line. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Both staves end with a forte (*f*) dynamic and a double bar line. Above the final measure of both staves is the instruction "D.C." (Da Capo).

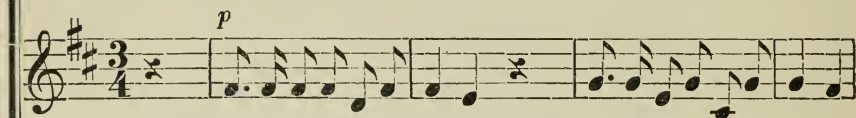
WHEN THE EVENING SKY IS DARKLING.



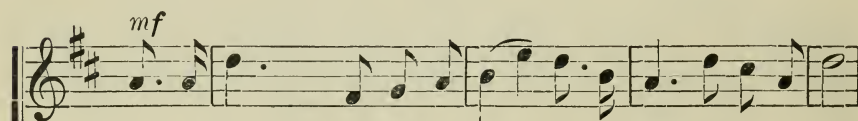
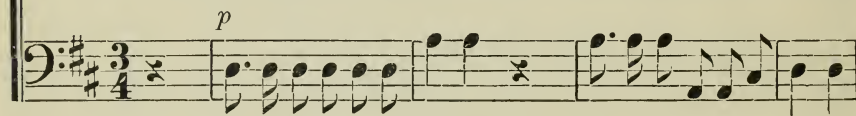
241



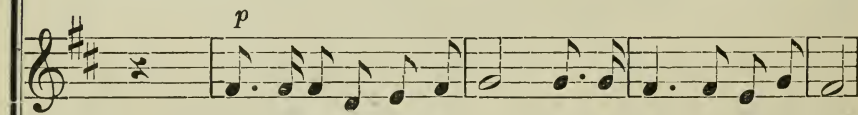
When the ev'n - ing sky is darkling, When the ev'n - ing star is sparkling,
When the peace - ful woods are ringing, When the night-ingale is sing-ing,



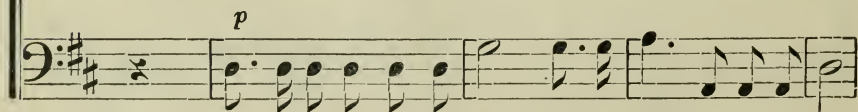
When the ev'ning sky is darkling, When the ev'ning star is sparkling,
When the peaceful woods are ringing, When the nightingale is singing,

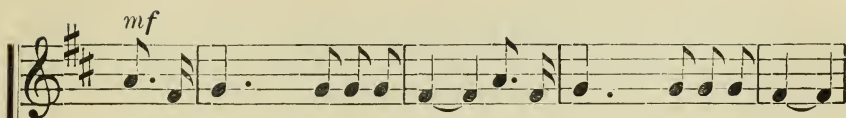


When the glow - ing sun is set And the dew - y lawn is wet,
When the wear - y cot-ters creep Homeward to their welcome sleep,

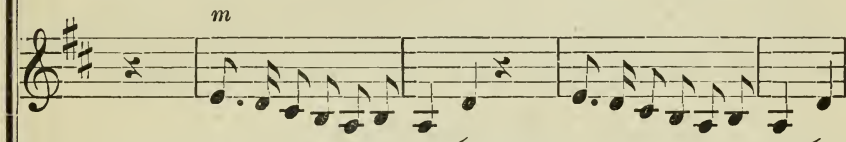


When the glowingsun is set And the dew - y lawn is wet,
When the weary cot-ters creep Homeward to their welcome sleep,

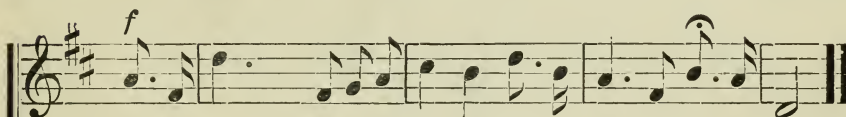
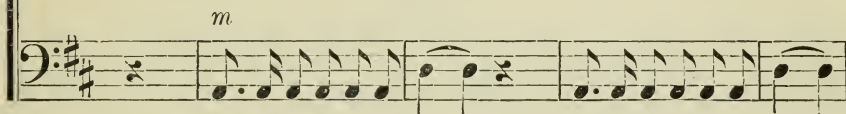




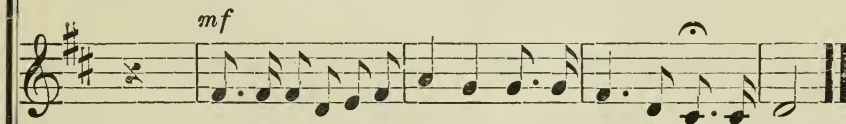
When the ev'n - ing breeze is blowing, Nature's spi - cy blossoms strewing,
When the troub - les of the breast Are for - got in dreamy rest,



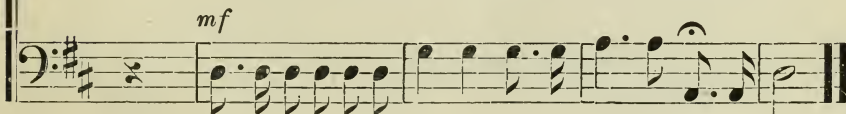
When the ev'ning breeze is blowing, Nature's spicy blossoms strewing,
When the troubles of the breast Are forgot in dreamy rest,



Bearing sweets from ev'-ry bow-er, Then is nat-ure's sweetest hour.
Lost in slum - ber's blessed pow - er, Then is nat-ure's sweetest hour.



Bearing sweets from ev'-ry bow-er, Then is nature's sweetest hour.
Lost in slumber's blessed power, Then is nature's sweetest hour.



CHAPTER XV.

COMPOUND MEASURE.

QUADRUPLE VARIETIES.

GENERAL EXERCISES FOR DAILY PRACTICE.

Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs. Chord practice, questions in theory, trio singing.

CHORD PRACTICE.



DIMINISHED TRIADS FOUNDED ON SEVEN OF THE SCALE.

7-9-11.

242 1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

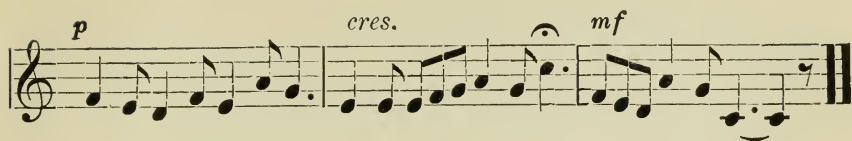
1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

1st Div. 2d Div. 3d Div. All. 1st Div. 2d Div. 3d Div. All.

EXERCISES IN $\frac{1}{4}$ AND $\frac{1}{8}$ VARIETIES.

Each exercise to be read by letter, and sung with syllables, and La.

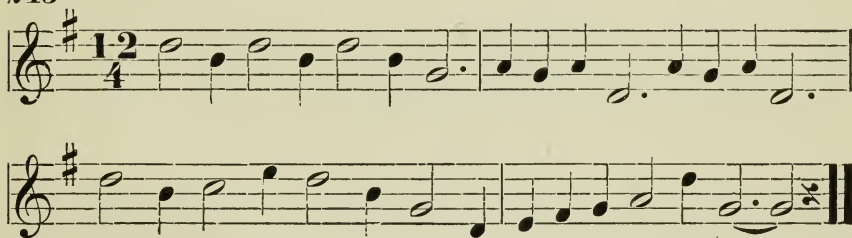
243



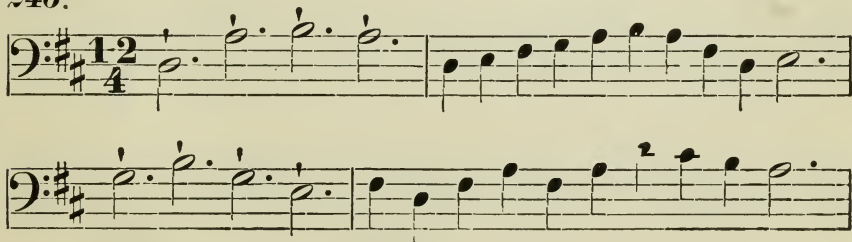
244



245

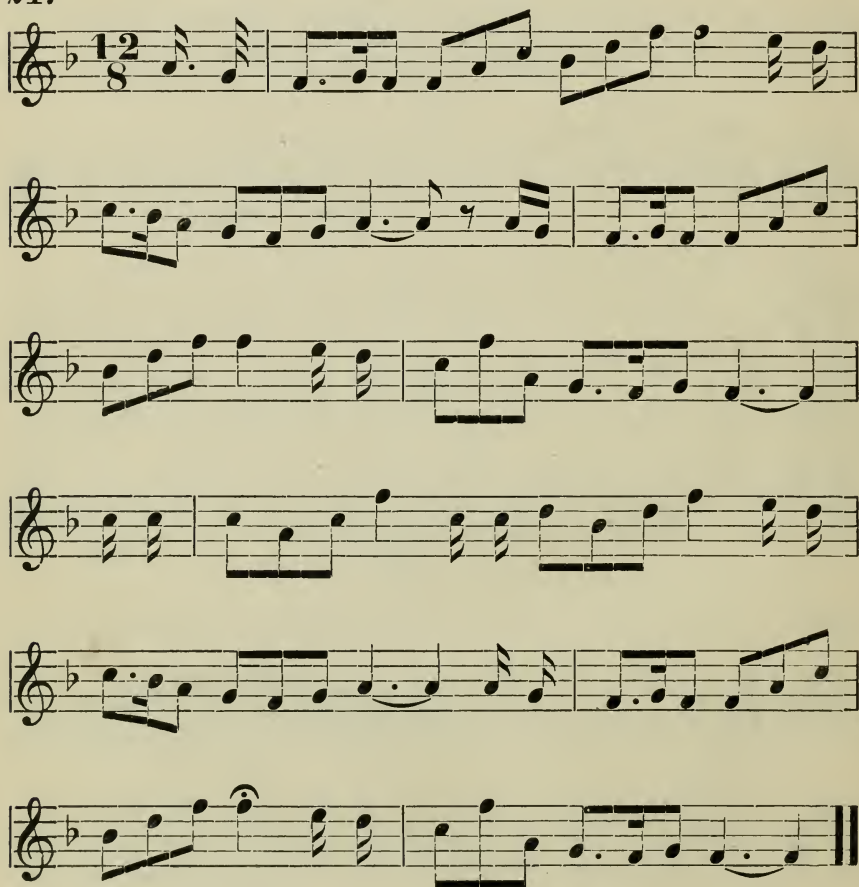


246.





247



248

SOLFEGGIO.

⊕

First system of musical notation (measures 1-3) in 12/4 time. The system consists of three staves: Treble, Treble, and Bass. The first two staves are marked *mf* and the third is marked *p*. The notation features eighth and sixteenth notes, rests, and a repeat sign in the second measure of the first two staves.

Second system of musical notation (measures 4-6) in 12/4 time. The system consists of three staves: Treble, Treble, and Bass. The first two staves are marked *f* and the third is marked *mf*. The notation features eighth and sixteenth notes, rests, and a repeat sign in the second measure of the first two staves.

Third system of musical notation (measures 7-9) in 12/4 time. The system consists of three staves: Treble, Treble, and Bass. The first two staves are marked *f* and the third is marked *f*. The notation features eighth and sixteenth notes, rests, and a repeat sign in the second measure of the first two staves.

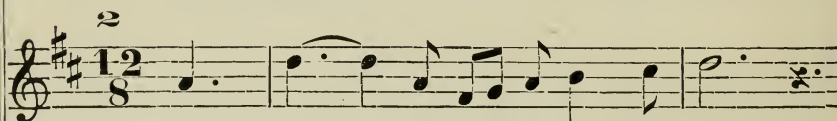
GENTLE WORDS.

249 Words by Miss S. A. WATSON.

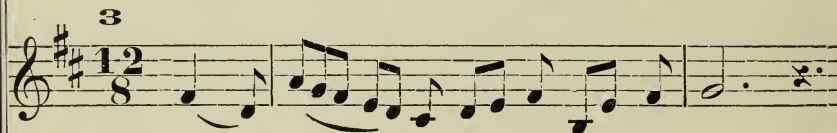
(Read across both pages.)



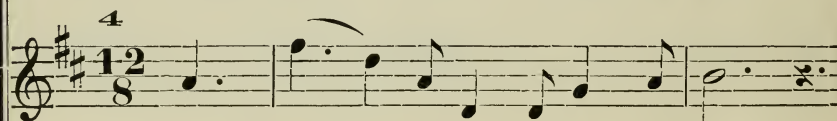
1. Gen - tle words fall on . . . the heart,
 2. Gen - tle words fall on . . . the heart,



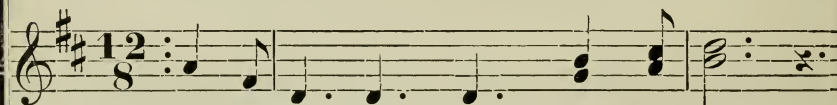
They chase our gloom and care a - way
 They strew the path of life with flow'rs,



They bid . . . the sink-ing heart still hope,
 They are . . . as an - gel's whis - per - ings

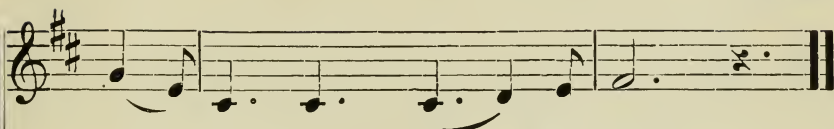


And point the wea - ry ones of life,
 So full of heav'n-ly hope and peace,

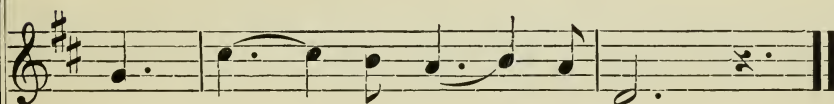
*Piano accomp.*

Four Part Round.

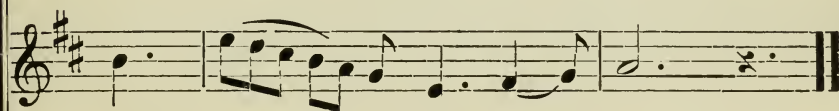
J. BAKER.



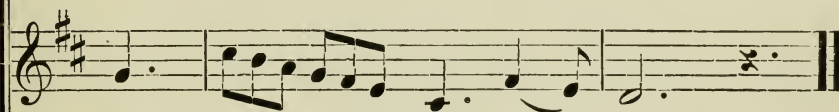
Like dew - drops on the flow'r,
Like mu - sic on the ear;



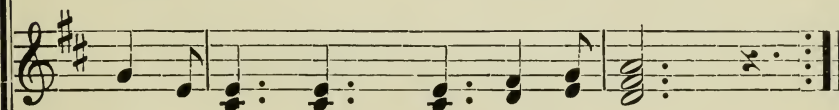
And cheer the lone - ly hour.
And dry the fall - ing tear.



Re - vive . . . the droop - ing breast;
From the . . . bright world a - bove;



To homes of peace and rest.
And sym - pa - thy and love.



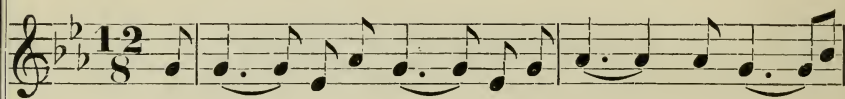
THE WILD BIRDS SONG.

250

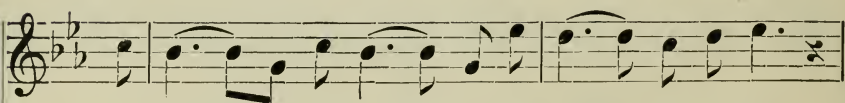
C. M. VON WEBER.

Moderato.

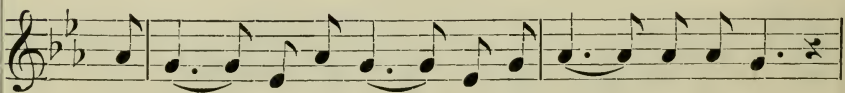
1. I ride . . . a - mid the green - tops high,



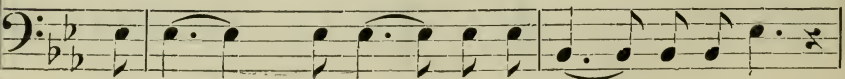
2. At night to my shel - ter - ing pine I fly, . . .



When parched is earth, and the brook - lets are dry ;



And sleep till the day - dawn gilds . . . the sky ;



I sing . . . I sing in my cov - ert cool
Then loud . . . I sing from a swell - ing breast,

And lave . . my breast in the calm shad - y pool.
In praise . . of God . . who pro - tects my rest.

251

SOLFEGGIO.



f *p* *f*
f *p* *f*

First system of music (three staves):

- Staff 1 (Treble): *p* *f*
- Staff 2 (Alto): *p* *f*
- Staff 3 (Bass): *p* *f*

Second system of music (three staves):

- Staff 1 (Treble): *p* *f* *p*
- Staff 2 (Alto): *p* *f* *p*
- Staff 3 (Bass): *p* *f* *p*

252

TRUE WORTH.



First system of music (three staves):

- Staff 1 (Treble): *f* *m*
- Staff 2 (Alto): *f* *m*
- Staff 3 (Bass): *f* *m*

Lyrics for first system:

1. True worth is in being, not seem-ing, In doing each day that goes by,

Second system of music (three staves):

- Staff 1 (Treble): *f* *m*
- Staff 2 (Alto): *f* *m*
- Staff 3 (Bass): *f* *m*

Lyrics for second system:

2 For good lieth not in pur-su-ing, Nor gaining of great nor of small,

f *m*

Some gen-u-ine good, not in dreaming Of great things to do by and by ;

f *m*

But just in the do-ing, and do - ing As we would be done by, is all ;

f *m*

p

No matter what men say in blindness, And spite of the fancies of youth,

p

And slight is the sting of his trouble, Whose winnings are less than his worth,

p

f *m*

There's nothing so kingly as kindness, And nothing so royal as truth.

f *m*

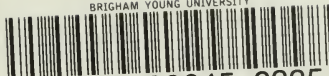
For he who is honest is no - ble, In spite of his fortunes or birth.

f *m*

1. What is a piece of music written for three voices called?
2. What is a combination of three or more notes called?
3. What is a chord of three alternate notes called?
4. What are the names of the three triads in common use?
5. On what numbers of the scale are major triads founded?
6. On what numbers of the scale are minor triads founded?
7. On what number of the scale is the diminished triad founded?
8. In how many positions may triads be written?
9. What does crescendo mean?
10. How is crescendo indicated?
11. What does diminuendo mean?
12. How is diminuendo indicated?
13. What is the Swell?
14. What does Sforzando mean?
15. How is Sforzando indicated?
16. When half notes or rests receive one beat of the measure, what do quarter notes or rests receive?
17. When half notes or rests receive one beat of the measure, what do dotted half notes or rests receive?
18. When quarter notes or rests receive one beat of the measure, what do eighth notes or rests receive?
19. When quarter notes or rests receive one beat of the measure, what do dotted quarter notes or rests receive?
20. How are compound measures of time written?
21. How is the time of compound measure usually indicated?
22. In slow movements, how is the time of compound measure indicated?
23. How is compound measure accented?
24. Name the varieties of compound measure.
25. How may the varieties $\frac{6}{4}$ and $\frac{6}{8}$ be designated?
26. How may the varieties $\frac{9}{4}$ and $\frac{9}{8}$ be designated?
27. How may the varieties $\frac{12}{4}$ and $\frac{12}{8}$ be designated?
28. When the lower figure is 4, what notes may receive one beat of the measure?
29. When the lower figure is 8, what notes may receive one beat of the measure?
30. When eighth notes or rests receive one beat of the measure, what do sixteenth notes or rests receive?
31. When eighth notes or rests receive one beat of the measure, what do dotted eighth notes or rests receive?
32. How may the time of dotted notes or rests be lengthened?
33. How much does a second dot lengthen the time?
34. To what is a double dotted whole note equal?
35. To what is a double dotted half note equal?
36. To what is a double dotted quarter note equal?
37. To what is a double dotted half rest equal?
38. To what is a double dotted quarter rest equal?

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